

赵英男 编

英文

影视赏析

ENGLISH FROM THE SILVER SCREEN  
(Second Edition)

(第二版)

清华大学出版社



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## 内 容 简 介

本书是在2005年出版的同名书第一版的基础上,根据几年来各用户院校师生提出的改进建议及影视素材的丰富和发展,精心修订而成。与第一版相比,除了更换了全书30%以上的单元影片主题之外,每一单元内部的框架结构也作了大量的调整,内容进一步丰富,更加符合全国大多数院校选修课时安排,更加方便教师分清主次,有重点地选择教学内容。

内容包括对八部优秀原版影片的学习和欣赏,以及相应文化背景知识的学习。每个单元都分为两大部分:Part A围绕本单元的主题影片精心设计了形式丰富的练习和课后研究任务,集视听说、读写译、欣赏于一体,全方位训练学生的英语技能;Part B则为对电影的补充欣赏及有关电影知识的专题介绍。每单元后均附有听力脚本,便于检验或自学。该书听力练习所需的全部视频材料,读者可登录 <ftp://ftp.tup.tsinghua.edu.cn>,免费下载。

本书是为非英语专业本科生编写的影视欣赏选修课教程,也可供广大英文电影爱好者及具有相应英语水平的英语学习者选用。

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# 前 言

## 英文影视赏析

本部教材是在 2005 年出版的《英文影视赏析》基础上,经过大量改编和细致优化编写的第二版。当年出版第一版《英文影视赏析》之时,国内图书市场几乎没有专门为大学本科英语选修课专门编写的影视欣赏教材。时至今日,虽然在图书市场可以偶见一两部引进的此类教材,但是远不足以满足教学或自学的需要。

《英文影视赏析》(第二版)的编写旨在以英语原版优秀影片为输入素材,为学生提供一个地道自然的英语学习环境。在综合提高学生听、说、读、写等语言技能的同时,补充相应的西方文化背景知识,并提高其学习兴趣和自学能力。

本部教材有以下几个特点:

1. 专门为大学本科选修课设计,以全新的方式全面提高学生的英语综合技能。

2. 内容新颖、选材广泛。取材于优秀英语原版电影,材料真实、语言地道、贴近生活,能够引起学生的学习兴趣。

3. 练习和作业形式活泼多样。练习和作业的设计采取听、说、读、写相结合的模式,利于培养学生的实际交流能力,提高学生的欣赏水平,活跃课堂气氛,培养学生独立思考、分析和研究的能力。

4. 文化背景知识丰富。大量相关背景知识的介绍有利于学生加深理解,扩展知识面,了解东西方文化的异同,在实践中更好地运用英语。

全书共八个单元,根据各个学校选修课课时设置的不同,可安排一学期或两学期使用。每单元由 Part A 和 Part B 两个部分组成,同时在每个单元最后附有本单元听力练习的原文。

Part A 为对一部影片的学习和赏析,其中包括 Section I 和 Section II 两个

部分。

**Section I** 是观影前的介绍和准备，主要包括三个方面的内容：

- (1) 影片的主演、导演、制片公司的介绍
- (2) 故事情节介绍
- (3) 影片中精选的口语表达法

这些内容有助于学生更好地理解影片内容、提高听力水平、加强口语会话能力。

**Section II** 是观影后的练习部分，主要包括以下内容：

(1) 口语练习：本部分设计的各种问题，或针对影片内容的细节，或以影片为基础展开更广泛的讨论，目的在于为学生提供口语训练的话题，使学生在口语训练的同时加深对影片的理解。

(2) 听力练习：本部分选取影片中的经典对白为素材，通过形式多样的听力练习题设置，对学生进行较高强度的听力训练。

(3) 阅读理解：本部分选取两篇精彩影评，一方面训练学生的阅读理解能力；另一方面通过阅读影评，学生能进一步加深对影片的主旨、人物、艺术特色等方面的理解，真正欣赏影片，并能学习影评的写作技巧。

(4) 文化点及其他补充内容：本部分提供了其他相应的文化背景知识介绍以及影片的拍摄花絮等内容，扩充学生的知识面，提高学生的学习兴趣。

(5) 作业：课后作业安排了写作、翻译以及对某一专题的独立研究项目。

**Part B** 为对电影的补充欣赏内容和综合文化知识的补充。其内容的安排往往与 **Part A** 选取的影片有一定的内在衔接性，也分 **Section I** 和 **Section II** 两个部分。其中：

**Section I** 是补充的专项听力练习。选取与 **Part A** 的影片类型、年代或主要演员相关的另一部影片，提供基本介绍、内容摘要和精彩片段的赏析。

**Section II** 提供相应的文化知识介绍，每一单元的内容都与电影有关，包括电影史、制片公司、电影类型综述、电影节、奥斯卡奖、星光大道、著名导演、中国电影发展简史等。这个项目的设置旨在为学生提供更为宏观、广阔的电影背景知识，提高其学习和欣赏影片的兴趣和能力。

此外，对本教材使用者有以下几点补充说明：

(1) 每一单元之后附有本单元 **Part A-Section II** 中听力练习的原文，因而不另提供听力练习的参考答案。

(2) 对于每个单元作业部分安排的独立研究项目，可以全班同学分组完成，然后在学期内单独安排一次课，请各个小组集中展示。

(3) 课时安排可视使用者具体情况而定。一般来说, 如果不包括整部影片的观看时间, 每单元的 Part A 部分需要 2 个课时, Part B 部分可以安排学生课外自学完成。

本教材的编写得到了清华大学 985 教材建设项目的支持, 项目负责人吕中舌和张文霞两位教材对编写内容提出了许多宝贵意见和建议, 在此向她们表示诚挚的谢意。此外, 本教材的编写工作还得到清华大学 2008 年度 SRT (Students Research Training) 项目的支持。清华大学电子工程系 2006 级学生袁亦方、2007 级学生王轶彬和法学院 2006 级学生罗文星为教材的编写提供了很多宝贵的意见, 并且完成了配套视频的剪辑工作(相关视频请从以下网址下载: <ftp://ftp.tup.tsinghua.edu.cn>), 在此, 对他们表示感谢。

本教材是作者在多年教学实践的基础上不断积累素材, 积累经验, 突破传统听说教程的模式所进行的大胆尝试。因作者才疏学浅, 书中难免会有错误和不当之处, 热忱欢迎读者批评指正。

编 者

2009 年 7 月

于清华园

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# Unit One



## Part A Singin' in the Rain

*"Ladies and gentlemen, stop that girl!...That's the girl whose voice you heard and loved tonight! She is the real star of the picture..."*



Released by: M-G-M (1941)  
Directors: Gene Kelly and Stanley Donen  
Songs: Freed and Brown  
Cast: Don Lockwood...Gene Kelly  
Cosmo Brown...Donald O'Connor  
Kathy Seldon...Debbie Reynolds  
Lina Lamont...Jean Hagen  
R.F. Simpson...Millard Mitchell  
Awards: two nominations for Oscar:  
Best Supporting Actress and Best Musical Score

## Section I Before Watching the Movie

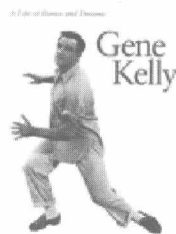
### 1 Gene Kelly



Born in 1912 in Pittsburgh, Pennsylvania, Gene Kelly was greatly influenced by his mother who loved the theater and sent him to dancing lessons.

After graduation from University, Kelly taught dance for six years. Kelly's big break came in 1940 when he was **cast** as the **lead** in the musical *Pal Joey*. He played the part of an

Irish nightclub singer who was a good-for-nothing loner. The show was a hit and Kelly attracted the attention of Hollywood studio executive Louis B. Mayer who would like to have him under contract for the MGM studio for which then Kelly worked for 16 years.



His first Hollywood film was *For Me and My Gal* (1942).

After a couple of years doing **stock** musicals, Kelly made a breakthrough with *Cover Girl* (1944). Thereafter, he established his reputation as an actor and dancer, but his contribution to the Hollywood musical also included

**choreography** and direction. He also made use of special effects, as in the “Alter-Ego” **number** in *Cover Girl*, where he danced with his reflection.

Kelly consciously integrated dance into film in order to help the audience gain insight into the types of characters he played. He often played a guy who feels that the best way to get what he wants is to impress people. He almost always realizes, however, that his **brashness** offends people, and that he will more easily succeed by being himself. Though Kelly’s characters are naturally high-spirited, they also have a



somewhat sad aspect and tend to **brood** about their loneliness at key moments in the films. And while most of Kelly’s audiences were not really aware of his sophisticated techniques — thus the magic — virtually all found him uniquely appealing as a leading man.

Nowhere was he more engaging than in 1952’s *Singin’ in the Rain*. One of the all-time great movie musicals, and perhaps the film most associated with Kelly. This comedy illustrates the late-1920s **transition** from silent pictures to “**talkies**”. *Singin’ in the Rain* **showcases** the considerable acting, singing, and dancing gifts of Debbie Reynolds and Donald O’Connor, but it is Kelly who dances away with the movie. His **rendition** of the title song has become an **icon** of American entertainment.

### Notes:

- |                 |   |
|-----------------|---|
| 1. cast         | v. to assign a certain role to (an actor or actress)    |
| 2. lead         | n. the leading role                                     |
| 3. stock        | a. repeated without any thought or originality; routine |
| 4. choreography | n. the art of creating and arranging dances             |
| 5. number       | n. dance, song, etc. for the stage                      |
| 6. brash        | a. hasty, rash ~ness, n.                                |

- |               |   |
|---------------|---|
| 7. brood      | v. to be deep in thought                                    |
| 8. transition | n. passage from one form, state, style, or place to another |
| 9. talkie     | n. a movie with a sound track                               |
| 10. showcase  | v. to display prominently                                   |
| 11. rendition | n. performance of a musical or dramatic work                |
| 12. icon      | n. an image; a representation                               |

## 2 Synopsis



As the film opens in 1927, **dashing** Don Lockwood and blonde beauty Lina Lamont are one of Hollywood's favorite romantic teams and they are extremely welcomed by fans all over the country. They are so often paired romantically in movies that

fans are convinced that their relationship extends beyond theaters. Lina mistakenly believes their on-screen love is for real, because she read it somewhere. In Don's mind, however, Lina is no more than a co-star. This is especially true once he meets and falls for the **suave** Kathy Selden, a self-respecting and "serious" chorus girl.

Don and his less famous former partner, song-and-dance man Cosmo Brown, have worked their way to the top the hard way. Then **The Jazz Singer** opens, and Hollywood is turned upside down, because it is the first movie with voice while all the previously made are silent ones. Monumental Pictures boss R.F. Simpson decides that he must make a talking movie to follow the new cinematic rules and a pleasant voice becomes a necessity on the **lot**...



## Notes:

- |                           |  |
|---------------------------|--|
| 1. dashing                | a. marked by showy elegance; fashionable   |
| 2. suave                  | a. smoothly agreeable and courteous  |
| 3. <i>The Jazz Singer</i> | produced by Warner Bros. studio in 1927 as the first musical movie. It got the special award of the 1st Oscar in 1929. |
| 4. lot                    | n. a film studio   |

## 3 Expressions Study

- 1) They used to **make such a fuss** over me.  
*to make such a fuss:* to worry too much about sth. not very important
- 2) But most important of all, I continue **living up to** my motto: dignity.  
*live up to sth.:* put one's faith, principles, etc. into practice
- 3) For heaven's sake, what's the **big idea**?  
*big idea:* good idea, great idea
- 4) I'd like very much to know **whose hospitality I'm enjoying**?  
*to enjoy one's hospitality:* to get cordial and generous treatment of guests
- 5) Don't tell me, you are a French aristocrat, and she is a simple girl of the people, and she won't even **give you a tumble**.  
*to give sb. a tumble:* to show interest in
- 6) She is the first dame who hasn't **fall for your line** since you were four.  
*to fall for sth.:* to fall in love with sth.
- 7) **Snap out of it**.  
*snap out of it:* to stop grief or complaining and pull oneself together
- 8) I think we **have** another smash **on our hand**.  
*to have sth. on one's hand:* to be sure to get sth.
- 9) 'Cause you like her, **I could tell**.

*I could tell*: I knew

10) We're going to **make our best feet forward**.

*to make one's best feet forward*: to do sth. that one is best at

11) Are you **speaking for** Lina also?

*to speak for sb.*: to say on behalf of sb.

12) **Hold it a second!**

*hold it a second*: Wait a minute

13) Everybody is **picking on** me!

*to pick on*: to find fault with

14) No, there is no use **kidding myself**.

*to kid oneself*: to fool oneself

15) Do you think it will **get by**?

*get by*: pass; be accepted

16) Why do you think Zelda **is in such a sweat**?

*to be in sweat*: to worry about sth.

17) Why don't you **tell her off**?

*to tell off sb.*: to blame sb.



**Watch the Movie Now!**



## Section II After Watching the Movie



### 1 Oral Practice

**A. Discuss with your neighbors and give answers to the following questions.**

Q1. Why did Lina believe that Don loves her?

Q2. Was there anything special about Kathy that draws Don?

Q3. What new profession came together with the talkies?

- Q4. Why did the audience laugh off *The Dueling Cavalier* at the preview?
- Q5. What was the story of *The Dancing Cavalier*?
- Q6. What was the idea of the number "Broadway Melody"?
- Q7. Why did R. F. give way to Lina before the premiere show of *The Dancing Cavalier*? And what did Lina want?
- Q8. How do you understand the memorable singing-dancing sequence of Kelly's unforgettable ode to new love in the rain?
- Q9. Don needs a proper setting to show his love to Kathy. What do you think is a proper setting for you if you were to show your love to your boyfriend/girlfriend?
- Q10. Could you picture the transition in movie industry in the 1920s?
- Q11. Why was musical the main trend at the early talking movie age?
- Q12. Which song do you like best in the movie? Why do you like it?
- Q13. How do you like *Singin' in the Rain* on the whole?
- Q13. List some other musicals that you know. See if you can make the longest list in your class.
- Q14. Do you think musical is still popular today? Why or why not?

**B. Read the tongue twisters with your partner one by one.**

- ♣ Around the rocks the rugged rascal run.
- ♣ Sinful Caesar sips his snifter, seized his knees and sneezed.
- ♣ Moses supposes his toeses are roses, but Moses supposes erroneously;  
Moses, he knows his toeses are not roses, as Moses supposes his toeses to be.

**2** Listening Drills

- A. Watch the segment on Don's account of his success story. Listen carefully and fill out the table below.**





motto	<i>n.</i> a maxim adopted as a guide to one's conduct
society	<i>n.</i> the rich, privileged, and fashionable social class
make a fuss over	pay too much attention to
vigorous	<i>a.</i> energetic, robust
conservatory	<i>n.</i> a school of music or dramatic art
round out	complete
exclusive	<i>a.</i> expensive
embark	<i>v.</i> to set out on doing sth.
strand	<i>v.</i> to bring into a difficult or helpless position
live up to	to put one's faith, principles, etc. into practice
vaudeville	<i>n.</i> a variety show

	Lockwood's Verbal Description APPEARANCE	The Screen Version REALITY
1	With him (Cosmo), I used to perform for all of Mom and Dad's society friends.	
2		They sneaked into movie theatres to watch a vulgar movie <i>The Dangers of Drucilla</i> .
3	To this was added rigorous musical training at the Conservatory of Fine Arts.	
4		They gave vaudeville performance and weren't always received with applause — sometimes they lost job.