

总主编 / 陈信凌

教育部高等学校高职高专广播影视类专业教学指导委员会
新闻采编与制作专业“十一五”规划教材

电视新闻专业英语

>>>

主 编 / 靳 斌

**Dianshi Xinwen
ZhuanYe Yingyu**



北京师范大学出版集团
BEIJING NORMAL UNIVERSITY PUBLISHING GROUP
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总 序

21 世纪,人类社会进入了信息时代与知识经济时代。在这个飞速发展的时代里,经济全球化与文化多元化已经成为不可阻挡的历史潮流。随之而来的是跨文化传播在全球的迅速兴起,而影视艺术作为当今世界影响力最大的艺术创造和文化传播方式之一,在跨文化传播中具有最广泛的观众群和覆盖面。

随着广播影视事业在全国的迅速发展和产业属性的显现,对广播影视人才的需求量也越来越大。近年来,我国广播影视类专业高等教育取得了长足的发展,为广播影视系统输送了大量的人才,随着广播影视行业的迅猛发展,社会对广播影视类人才提出了更高的要求。进一步深化人才培养模式、课程体系和教学内容的改革,提高办学质量,培养更多的适应新世纪需要的、具有创新能力的广播影视高素质人才,是广播影视教育的当务之急。

作为广播影视教育的重要环节,教材建设肩负着重要的使命,新的形势要求教材建设适应新的教学要求。高职高专教材应针对高职高专学生的自身特点,按照国家高职高专教育的特点和人才培养目标,以应用性职业岗位需求为中心,以素质教育、创新教育为基础,以学生能力培养、技能实训为本位,使职业资格认证培训内容和教材内容有机衔接,全面构建适应 21 世纪人才培养需求的高职高专广播影视类专业教材体系。广播影视类专业教学指导委员会组织编写的“十一五”规划教材,主要包括影视动画、影视广告、新闻采编与制作、主持与播音、电视节目制作、摄影摄像技术等专业系列教材。本系列教材的出版,必将对高职高专广播影视类专业的人才培养和教育教学改革工作起到积极的推动作用。

本系列教材的出版,得到了教育部高等教育司领导、国家广播电影电视总局人事教育司领导及行业专家的大力支持,得到了国内众多同类院校的大力协助,在此对他们表示衷心的感谢!同时,我们也希望广大师生和读者给我们提出宝贵意见,使教材更加完善。

教育部高等学校高职高专广播影视类专业教学指导委员会主任委员

王建国 教授

前 言

《电视新闻专业英语》是适合电视新闻采编与制作及相关专业的高年级学生使用的专业英语教材。它涵盖了电视新闻采编制作的全部过程，包括电视新闻概述、采访、写作、拍摄、编辑、编排策划等业务流程和基本理论，较全面地反映了本学科研究的主要问题。

教材编写过程中参考了国外高校新闻专业教材，主要有：《新闻报道与写作》（第九版），梅尔文·门彻著（*News Reporting and Writing The Ninth Edition*, by Melvin Mencher）；《电视新闻：写作、报道、拍摄、编辑手册》，特洛莎·凯勒、史第芬·A·霍金著（*Television News: A Handbook for Writing, Reporting, Shooting, and Editing*, by Teresa Keller and Stephen A. Hawkins）；以及《电子媒介节目设计与运营技巧和实践》，苏珊·泰勒·伊斯特南、道格拉斯·A·弗格森著（*Broadcast/Cable/Web Programming Strategies and Practices*, by Susan Tyler Eastnan and Douglas A Ferguson）。我们根据本学科研究规律以及认知习惯，确立全书框架，经过几年的努力，于2004年6月初步完成了教材的编写。在随后几年的教学试用中，又经过不断地增删、修订，形成目前的格局和面貌。

本教材本着“在英语学习中加深专业认识，在专业学习中提高英语水平”的原则，文章地道、专业性强、难度适中，每个单元后附有生词、短语、注解，便于学习者学习记忆。同时在书后附有新闻专业词汇表、广播电视专业词汇表、电影专业词汇表以及摄影专业词汇表，有助于学习者进一步的提升和研究。

本书编写分工具体情况如下：田利红（广播电影电视管理干部学院教师）负责第一、二部分的编写；朱虹（广播电影电视管理干部学院教师）负责第三、四部分的编写；李书贤（广播电影管理干部学院教师）负责第五、六部分的编写。全书由靳斌统稿、审定。

由于水平有限，也限于国内没有同类书籍出版，难以及时就正于方家，书中难免有谬误和不足之处，请大家批评指正。

靳 斌
2011年6月

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Part One News and Journalist

Unit 1 News

What is News?

Experts agree that defining news can be a difficult task. Most journalists agree that the following eight elements make up what is considered “news”.

Immediacy

News need reporting something that has just happened or is about to happen. Time is a strong ingredient, “today, yesterday, early this morning, tomorrow”. The newness of the occurrence makes up “immediacy” in the news.

Proximity

Facts and occurrences that are important to you personally; inflation, the Iran situation particularly if one of the hostages is someone you know or a family member of a close friend, the closing of a fire station close to your home. Such a closure is less important when it occurs across town. The question most asked by journalists is: “If this happened outside my immediate area, my city, my state, would I be interested in reading about it?” Keeping this question in mind is particularly important to the *organizational PR person*. You must “take off this organization hat that I love” and examine your story to see if indeed it would interest other readers.

Prominence

Prominence as a news element is well-known to most of us. The public figure, holders of public office, people of renown or those who stimulate our curiosity, people in positions of influence all enjoy news prominence. For your visitor or speaker to qualify for news prominence, he or she must be well enough known to command the attention of readers either by reputation or by the nature of the topic to be discussed.

Oddity

Oddity is often news. The bizarre, the unusual, the unexpected things often make news. Generally those people who perform striking feats in emergency situations are news, such as a woman lifting an automobile off her child, traveling around the world in a sailboat, unusual recycling methods, use of materials in a different way. In journalism, oddity is defined as the “man bites dog” formula. Consider the reported rabbit attack on President Carter. That certainly made the “news”.

Conflict

Conflict is one element most observed today with the clash of ideologies making headlines worldwide. Although most businesses and organizations shy away from the reporting of conflict, it is understandable that this element is firmly based in the news formula.

Suspense

Suspense creates and expands news appeal. The outcome of the Iranian hostages is suspenseful news. For the most part, organizations would rarely experience this type of circumstance. It is helpful to remember that news suspense is not the same as mystery suspense. However, mystery suspense in news does occur when a crime has been committed and the search is on for a suspect.

Emotions

Emotions are a news element commonly called “human interest” stories that stir our recognition of the basic needs both psychological and physical. Stories that prompt the audience toward sympathy, anger or other emotions in all their variety are commonly handled in feature-type stories. Organizations should be alert to the possibilities of “human interest” stories.

Consequence

The last element of news, consequence, is more difficult to explain, but generally for a story to have consequence it must be important to a great number of audience, and it must have some impact for the audience—such news will affect him or her in some personal way. For example, the safety of the city’s drinking water, the dumping of toxic wastes into the Snake River Aquifer is being examined from the standpoint of consequence now and in the future, thus it becomes an important news story.

Other considerations for what can be published as news:

Ethical Considerations

Is it in the public interest? For example, a celebrity scandal is of interest to the public, but is it in the public interest? For a celebrity who actively courts publicity in the media, where does their right to privacy begin?

A political scandal, on the other hand, is more likely to be in the public interest because it could have direct consequences for the public.

The Laws

Medium can't disobey laws. Libel, the publication of a malicious falsehood that lowers someone's reputation in the eyes of a third party, is a constant worry for media.

Losing a libel case is costly, because the media organization will probably have to pay its own legal costs, the defendant's, and be hit for damages.

From this discussion of news story elements, it becomes clear that you should have these guidelines in mind when you're deciding if your message is news or an announcement; whether it's a feature or an item of limited public interest. From this you decide which format to use for distributing the information and the medium that is most likely to use your information.

News owns two key characters: objectivity and fairness. However, absolute objectivity and fairness can't exist at all.

Objectivity

Objectivity is a high value in journalism, but often "objective" decisions are subjective ones based on deeply internalised ideologies or biases.

Every reporter operates with certain assumptions about what constitutes normative behaviour, if not good society, and the more "objective" he tries to be, the more likely those assumptions will remain concealed.

Journalists, as a grouping, tend to be middle-class in social background, position and aspiration, and they tend to have adopted a middle-class cultural capital.

Self-censorship: as journalists internalise the values of media organisations, they develop an "instinct" for what will and will not be published, what to promote and what to neglect. There will usually be some dissenting views within a media organization. These can be marginalized, however, by denying certain

people promotions, spiking their copy, et cetera.

Gate-keeping: usually not as overt as the “conspiracy theory” scenario. The routines of journalism and news production pushes certain stories into the spotlight and others to the margins. Usually, active suppression of information is not necessary.

The news depiction of social reality has been decisively shaped by economic, political and organisational forces at various levels of the social structure.

The system: newsroom structure

From bottom to top: reporters/photographers—sub-editors—news-editor—editor

A hierarchical structure is in place to produce news, and it is difficult for an individual reporter to operate outside this. It places a level of restraint on the freedom of journalists. Stories can be spiked, cut or spun according to the decisions of people higher up in the media structure: sub-editors, news-editor, editor.

Contradiction: 4th estate role of the media, helping to preserve democracy by keeping the citizenry informed of important events and acting as a check on government actions. Yet media organisations themselves are very undemocratic. Reporters can lose control over their copy once it has been passed to the next line in the production process, e. g. sub-editors, news-editor, editor.

So, the journalist is not just a neutral conveyor of news but actively shapes news by deciding what to report, who to quote, what angle to take.

Fair

Independent, aggressive and critical media are essential to an informed democracy. But mainstream media are increasingly cozy with the economic and political powers they should be watchdogging. Mergers in the news industry have accelerated, further limiting the spectrum of viewpoints that have access to mass media. With U. S. media outlets overwhelmingly owned by for-profit conglomerates and supported by corporate advertisers, independent journalism is compromised.

Corporate Ownership Almost:

All media that reach a large audience in the United States are owned by for-profit corporations—institutions that *by law* are obligated to put the profits

of their investors ahead of all other considerations. The goal of maximizing profits is often in conflict with the practice of responsible journalism.

Not only are most major media owned by corporations, these companies are becoming larger and fewer in number as the biggest ones absorb their rivals. This concentration of ownership tends to reduce the diversity of media voices and puts great power in the hands of a few companies. As news outlets fall into the hands of large conglomerates with holdings in many industries, conflicts of interest inevitably interfere with news gathering.

Advertiser Influence

Most of the income of for-profit media outlets doesn't come from their audiences, but from commercial advertisers who are interested in selling products to that audience. Although people sometimes defend commercial media by arguing that the market gives people what they want, the fact is that the most important transaction in the media marketplace—the only transaction, in the case of broadcast television and radio—does not involve media companies selling content to audiences, but rather media companies selling audiences to sponsors.

This gives corporate sponsors a disproportionate influence over what people get to see or read. Most obviously, they don't want to support media that regularly criticizes their products or discusses corporate wrongdoing. More generally, they would rather support media that puts audiences in a passive, non-critical state of mind—making them easier to sell things to. Advertisers typically find affluent audiences more attractive than poorer ones, and pay a premium for young, white, male consumers—factors that end up skewing the range of content offered to the public.

It is becoming harder and harder to escape from the propagandistic effects of advertising. Many students are now forced to watch commercials in school on Channel One. Even supposedly “noncommercial” outlets like PBS and NPR run ads-euphemistically known as “underwriter announcements”. FAIR believes that commercial advertising should be taxed, with the proceeds earmarked to fund truly noncommercial media.

Official Agendas

Despite the claims that the press has an adversarial relationship with the government, in truth U.S. media generally follow Washington's official line.

This is particularly obvious in wartime and in foreign policy coverage, but even with domestic controversies, the spectrum of debate usually falls in the relatively narrow range between the leadership of the Democratic and Republican parties.

The owners and managers of dominant media outlets generally share the background, worldview and income bracket of political elites. Top news executives and celebrity reporters frequently socialize with government officials. The most powerful media companies routinely make large contributions to both major political parties, while receiving millions of dollars in return in the form of payments for running political ads.

In this incestuous culture, “news” is defined chiefly as the actions and statements of people in power. Reporters, dependent on “access” and leaks provided by official sources, are too often unwilling to risk alienating these sources with truly critical coverage. Nor are corporate media outlets interested in angering the elected and bureaucratic officials who have the power to regulate their businesses.

Telecommunications Policy

The United States’ original communications policy is the 1st Amendment. Freedom of the press was guaranteed in the Constitution because an exchange of information and an unfettered debate were considered essential components of a democratic society.

Today, however, government policy is designed less to facilitate a democratic discussion than to protect the investments of media corporations. Regulations tend to promote the formation of huge media conglomerates and discourage new, competing voices.

Public Relations

The drive to maximize profits compels corporate news outlets to produce more and more news with fewer and fewer reporters. With less time to do each story, journalists are increasingly pressured to rely on the public relations industry to do much of their work for them; Reporters can rewrite press releases rather than do their own independent research, and TV stations can broadcast promotional videos that are designed to look like news footage. This symbiotic relationship between news outlets and the industries they cover, however, is a

bad deal for the public.

Pressure Groups

While institutional pressures are enough to keep most journalists from straying from the conventional wisdom, pressure groups stand ready to punish the exceptional reporter who challenges the official agenda.

The Narrow Range of Debate

Given that most media outlets are owned by for-profit corporations and are funded by corporate advertising, it is not surprising that they seldom provide a full range of debate. The right edge of discussion is usually represented by a committed supporter of right-wing causes, someone who calls for significantly changing the status quo in a conservative direction. The left edge, by contrast, is often represented by an establishment-oriented centrist who supports maintaining the status quo; very rarely is a critic of corporate power who identifies with progressive causes and movements with the same passion as their conservative counterparts allowed to take part in mass media debates.

Censorship

Since governments almost always have an interest in controlling the free flow of information, official censorship is something that must be constantly guarded against. In our society, however, large corporations are a more common source of censorship than governments; Media outlets killing stories because they undermine corporate interests; advertisers using their financial clout to squelch negative reports; powerful businesses using the threat of expensive lawsuits to discourage legitimate investigations. The most frequent form of censorship is self-censorship; Journalists deciding not to pursue certain stories that they know will be unpopular with the boss.

Sensationalism

Profit-driven news organizations are under great pressure to boost ratings by sensationalizing the news: focusing attention on lurid, highly emotional stories, often featuring a bizarre cast of characters and a gripping plot but devoid of significance to most people's lives. From Tonya Harding to O. J. Simpson to Elian Gonzalez, major news outlets have become more and more dependent on these kind of tabloid soap operas to keep profits high.

New words and directions

1. immediacy *n.*
及时性(亦作: immediateness)
2. ingredient *n.*
成分
3. proximity *n.*
接近性
in the proximity of
在……附近
4. inflation *n.*
通货膨胀, (物价)暴涨
5. hostage *n.*
人质
6. closure *n.*
关闭; 结束; 终止; 截止
7. PR *abbr.*
公共关系 (public relation)
8. prominence *n.*
显著性; 重要性:
9. oddity *n.*
新奇性
10. bizarre *adj.*
奇异的; 古怪的
11. formula *n.*
公式
12. ideology *n.*
思维方式; 意识形态
13. suspense *n.*
悬念
14. appeal *n.*
吸引力
15. psychological *adj.*
心理的

16. consequence *n.*
结局；结果
17. dumping *n.*
倾倒；排放
18. toxic *adj.*
有毒的
19. aquifer *n.*
含水土层，蓄水层
20. ethical *adj.*
伦理的；道德的
21. consideration *n.*
深思；考虑
22. celebrity *n.*
名人
23. libel *n.*
诽谤；中伤
24. malicious *adj.*
恶意的
25. objectivity *n.*
客观性
26. subjective *adj.*
主观的，受个人感情支配的
27. bias *n.*
偏见；成见
28. constitute *vt.*
组成；构成
29. normative *adj.*
标准的，规范的；合乎规范的
30. conceal *vt.*
隐藏；隐瞒
31. aspiration *n.*
渴望；热望