

拓展

Appreciating Cinema

英语电影赏析

作者 Andrew Lynn (英)

高等学校英语拓展系列教程



语言技能类

语言应用类

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商务英语类

/ 教师用书 / Teacher's Book

外语教学与研究出版社
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Introduction

This book is the Teacher's Book accompanying the Student's Book of *Appreciating Cinema*, and is designed to provide additional reference material for teachers. The book includes teaching guidance, answers to exercises, and supplementary material, as well as a list of web-based resources that may be used by teachers (or students) as a convenient starting point for further reading and research.

Structure of the Chapters

This book is divided into fifteen chapters corresponding to the fifteen chapters of the Student's Book. The basic structure of each chapter is as follows:

- **General Comments:** highlights the key concepts and ideas that are addressed in the chapter.
- **Content and Planning:** provides a lesson plan for each class, along with suggestions for the amount of time likely to be required for each section. (It has been assumed that lessons will take the form of one class divided into two periods of fifty minutes each.)
- **Key:** gives detailed answers to the exercises included in the Student's Book.
- **Discussion Questions:** provides guidelines for conducting in-class discussions, and (where appropriate) possible answers.
- **Additional Material:** provides additional information that can help students to better understand both film theory and the film in question. Teachers may use their discretion to select the additional material they believe is most suitable for further explanation in class. The additional information takes the following forms: further explanation of difficult aspects of the main text; additional information about film and film theory; and relevant "cultural background" information.

Teaching Methodology

The textbook as a whole is designed to guide students towards an understanding of how movies can be better understood and appreciated. At the same time, through thinking in English and using the English language to discuss issues related to the subject, students should be able to develop their English-language competence, better their knowledge of the Western way of life, and improve their understanding of English-speaking cultures. Although the book provides "answers" to certain questions, it should not be viewed as a collection of facts or authoritative statements on the subject. Students should be encouraged throughout

to keep an open, critical, and questioning attitude towards the subject.

In practical terms, the teaching methodology is as follows:

- Introduce the key concepts and ideas that are to be covered in the chapter (as outlined in the “General Comments” section).
- Explain to students the main points of the main text of the Student’s Book, asking questions where necessary to ensure full comprehension. Where appropriate, teachers may choose to supplement the information in the Student’s Book with “Additional Material” from the Teacher’s Book.
- Carry out exercises to encourage students to apply and extend their knowledge.
- Conduct a short discussion to encourage students to think critically and independently about the subject.

The interpretation and criticism given in the Student’s Book is only a starting point for further inquiry and analysis; the answers given in the “Key” and “Discussion Questions” sections of the Teacher’s Book are suggestions rather than complete and final solutions. There will often be no absolutely conclusive answers to the questions raised in the book. What is important is that students develop a relatively systematic methodology for approaching the subject, and that they become accustomed to providing argumentation and evidence in support of their ideas. The extent to which the teacher is able to generate intelligent debate is the extent to which the course has succeeded in its aims.

The course has been designed as an introduction to English-language cinema, but teachers should also feel free to adapt the material in accordance with their own teaching objectives. For example, those seeking to develop students’ oral English skills should spend proportionally more time on the exercises and discussion questions; those seeking to improve students’ writing could assign short writing assignments; and those using the book as part of a course on contemporary American (or Western) culture should spend more time on the “Critical Perspectives” sections.

Language of Instruction

The text is written in English with Chinese translation following in the latter half of the book. This has the dual advantages of (i) exposing the students to authentic unsimplified written English and (ii) allowing students to read about the subject in their own language should the English prove difficult. Teachers should feel free to adjust the proportion of the course taught in English to the language level of their own students.

Contents

1

Contents

Chapter 1	History and Genre	1
Chapter 2	Character and Performance	11
Chapter 3	Narrative	21
Chapter 4	Style	29
Chapter 5	Critical Perspectives	37
Chapter 6	Blockbuster Film (<i>The Matrix</i>)	48
Chapter 7	Comedy Film (<i>Forrest Gump</i>)	55
Chapter 8	Social Drama Film (<i>American Beauty</i>)	62
Chapter 9	Action Film (The Bond Films)	69
Chapter 10	Film Noir/Neo-Noir (<i>Se7en</i>)	74
Chapter 11	Romance Film (<i>The English Patient</i>)	82
Chapter 12	Gangster Film (<i>The Godfather</i>)	87
Chapter 13	War Film (<i>Apocalypse Now</i>)	93
Chapter 14	Horror Film (<i>The Shining</i>)	101
Chapter 15	Science Fiction Film (<i>2001: A Space Odyssey</i>)	110

Chapter 1

History and Genre

General Comments

This chapter attempts to:

- * Introduce the history of **early cinema**, **classical Hollywood cinema**, and **post-classical Hollywood cinema** with regard to technological, industrial, and artistic developments.
- * Introduce the concept of **genre** and, in particular, **the categorization of genres** and **the functions of genre**.

Content and Planning

<i>Class Period</i>	<i>Section</i>	<i>Suggested Time</i>
Period 1 (50 mins)	Early Cinema	10 mins
	Classical Hollywood Cinema	10 mins
	<i>Additional Material: Censorship and Self-Regulation in Hollywood</i>	5 mins
	Post-Classical Hollywood Cinema	10 mins
	<i>Additional Material: Non-American Film Movements</i>	5 mins
	Exercise 1	10 mins
Period 2 (50 mins)	Categorization of Genres	10 mins
	<i>Additional Material: Ten Hollywood Genres with Further Examples</i>	5 mins
	Exercise 2	5 mins
	The Functions of Genre	10 mins
	Exercise 3	5 mins
	Discussion	15 mins

Key Exercise

P9. Summarize the main features (technological, industrial, and aesthetic) of early cinema, classical Hollywood, and post-classical Hollywood.

The main features could be summarized as in the table below:

<i>Cinema History: An Overview</i>			
	Early Cinema	Classical Hollywood	Post-Classical Hollywood
Technology	Development of celluloid Development of cameras and projectors	Development of sound Development of Technicolor	Development of other exhibition channels and multimedia platforms
Industry	Dominance of Edison and Biograph companies	“Big Five” and “Little Three” Vertical integration of production, distribution and exhibition Narrative	Paramount anti-trust case Competition with TV Distribution windows on different media platforms
Aesthetics	“Actuality Filming” “Cinema of Attractions”	Continuity editing Star system Genres	Flexible use of genre Rules of causality and temporal logic observed less strictly Foregrounding of stylistic devices

P11. What kind of procedures would you follow to identify the genre of a given film?

One obvious method would be to consult the “differentiating criteria” of the genres as listed in the table. Additionally, one could also look at recurrent situations, audience response, style and actors.

Recurrent situations are a good way of identifying genres. In the Western, for instance, we find gunfights and saloon brawls, and in action films a series of “chase” scenes. Some genres are defined primarily through audience response, so it may also be important to consider the emotional experience of watching a film. Horror produces fear, for example, and comedy (often) makes you laugh.

An immediately distinctive feature of a genre is often its style and, in particular, its iconography (i.e. its system of recurring motifs such as costumes, props, settings, etc.). High-tech gadgets and futuristic settings might, for instance, indicate that the film belongs to the science-fiction genre, just as shadowed characters pacing through dark, rainy city streets might suggest *film noir*.

Another way we commonly recognize genre is through actors, because certain actors tend to be associated with some genres more than others. Could one imagine Tom Hanks (forever associated, now, with *Forrest Gump*) in a science fiction film like *The Matrix* or as a mafia boss in *The Godfather*? Or could one imagine Marlon Brando (the godfather of *The Godfather*) at ease as the protagonist of a romantic comedy such as *Four Weddings and a Funeral*?

And what about Hugh Grant in *film noir*?

P14. Do you think there is a “hierarchy” of genres? Are some genres more prestigious than others?

The concept of a “hierarchy of genres” comes from literary study. It was once generally believed that certain genres were “higher” — more noble, dignified, demanding, worthwhile — than others. At the top of the hierarchy were epic and tragedy, lower down came comedy, and lower still came satirical works and epigrams.

Cinema has no formal “hierarchy” as such, but there does seem to be an informal hierarchy governing the critical reputation of cinematic works. When it comes to the Oscars, there is a definite preference for serious drama, epic, biopics and literary adaptations. Action, war, science fiction, fantasy, suspense and Western do less well.

<p><i>The Oscars: Best Picture Winners by Genre</i> <i>From 1927/8 to 2001</i></p>	
Genre	Percentage Winning “Best Picture”
Drama	39%
Historical/Epic	16%
Comedy	14%
Musical	11%
War	8%
Action	5%
Western	4%
Suspense	3%

* Adapted from www.filmsite.org

Discussion Questions

1. What are the advantages and disadvantages of approaching films through the concept of genre?

Students should be encouraged to think critically about the use of genre as an analytical concept. The table below outlines some of the advantages and disadvantages associated with this approach. It is not exhaustive.

<i>Advantages and Disadvantages of the Genre Approach to Cinema</i>	
Advantages	Disadvantages
Genres are the best way of categorizing films into meaningful groups.	There is disagreement about (1) the definition of genre as a whole and (2) the definition of individual genres. In fact, the definition of a genre is always circular: To define a genre, one must gather together individual examples; but, in order to gather those individual examples, one must first have a working definition of the genre.
Genres may constitute basic “mythical” patterns that help humans to make sense of their existence.	Since films frequently combine elements from different genres, categorization is (in practice) subjective.
Genres provide interpretive guidelines: They point out elements of the film that are likely to be significant and of interest.	The concept of genre can be an artificially limiting one if employed “prescriptively” (i.e. as a set of rules to be followed).
Genres are revised to address particular historical needs, and so are themselves a record of cultural change.	Genres are unstable over time: They are constantly evolving, dissolving and reforming (there may be considerable difference between 1950s and 1990s science fictions).

2. Do you think genres are historically and culturally specific?

Examples are given in the table below:

<i>Historical/Cultural Specificity of Some of the Main Genres</i>	
Genre	Historical/Cultural Context
Blockbuster	<i>Jaws</i> (1975) is sometimes taken to be the earliest blockbuster. The blockbuster is normally considered to be a very “American” genre. It is a product of the post-classical period.
Comedy	Varieties of comedy have been produced throughout the ages (comedy in the Western tradition has its origins in classical drama).
<i>Film Noir/Neo-Noir</i>	<i>Film Noir</i> reached its peak in the 1940s and 1950s. <i>Neo-Noir</i> films are still occasionally made.
Action	Action films began to become popular in the 1970s. Also, because they rely on action more than dialogue (and can thus be easily understood by non-English speakers), they are particularly profitable in the contemporary global marketplace.
Gangster	Gangster film narratives are usually based on the idea of the “American Dream” and can be seen as a particularly American genre.
Vietnam War	Vietnam war was an American war, and so this genre is another particularly American genre. The great majority of Vietnam War films were made after the event; this allows them a critical perspective on the war.

Additional Material

Censorship and Self-Regulation in Hollywood

Censorship and self-regulation play an important role in Hollywood’s history. From 1934 to 1968, Hollywood operated under a regime of self-censorship (the “Production Code”) that was designed to fend off threats of coercive censorship from the state. In 1968 the Production Code was replaced by the ratings system,

which classified films according to the age at which they might legally be viewed.

The key moment is the appointment of Will Hays as president of the Motion Picture Producers and Distributors of America (MPPDA) in 1922. His brief was to improve the image of Hollywood (following a number of public scandals) and to protect and promote the interests of Hollywood in Washington and abroad. Hays' approach was to encourage self-regulation on the part of the industry in order to pre-empt — and thereby prevent — state censorship. The so-called "Production Code" was announced in 1930 with this aim in mind. However, it was only in 1934 — when Hollywood was under extreme pressure from an alliance of government, women's groups, education groups and the Roman Catholic Church — that the code was fully adopted.

The general requirements of the Code were that films should uphold moral standards, standards of decency and the law. Certain criminal activities were not to be shown in detail in case they encouraged imitation; other crimes were not to be shown at all. Adultery was never to be presented attractively; complete nudity was forbidden; scenes of passion were to be such that they would not "stimulate the lower and baser element". Obscenity and profanity were forbidden. All religions were to be handled respectfully, as was the use of the American flag. Miscegenation (i.e. interracial relationships) was never to be shown. And — curiously, one might think — scenes of "white slavery" were specifically forbidden.

The replacement of the Production Code with the ratings system in 1968 was a watershed in Hollywood history. The gangster film, with its explicit depictions of criminal activity, was able to return in full force in films like *The Godfather* (1972). Horror, too, regained its vigour in films such as *The Exorcist* (1973). Yet the ratings system did not constitute a complete rejection of the principles of the Production Code; instead it sought to replace the blanket approach of its predecessor with a more precisely targeted approach designed to protect the young and impressionable while giving greater choice to adults.

Non-American Film Movements

* German Expressionism (1919~1926)

A movement that developed shortly after the end of World War I, German Expressionism sought to bring expressionism (which had originated in painting) to the cinema. German Expressionism relied upon extreme stylization of the visual image.

Shapes were distorted, actors were heavily made-up, and movements were deliberately jerky or abnormal. Every shot was supposed to constitute a form of graphic art, and all the elements of the composition—background, characters, light effects—were to interact to create an overall composition.

Key Works: *The Cabinet of Dr. Caligari* (1920).

* French Impressionism and Surrealism (1918~1930)

The central principle of French Impressionism is that cinema should express feelings. The interest of the French Impressionists was on the inner life; for this reason, their films are commonly focused on inner rather than external action, and explore the intimate psychological dynamics of small groups of individuals. Flashbacks were used to explore the relationship between past experience and current psychology; imaginative fantasy or dream sequences were used to explore the inner lives of protagonists. To the same end, cinematography and editing were employed in such a way as to enhance the subjectivity of the films by presenting characters' optical "impressions".

Surrealism, influenced as it was by the thinking of Sigmund Freud, sought to portray the hidden dynamics of the unconscious. Surrealist cinema rejects orderly narrative progression and even causality itself, since both were believed to be products of the conscious mind. Unconnected images are juxtaposed in order to shock, and editing is frequently abrupt and discontinuous.

Key Works: Impressionism — *La Roue* (1922); Surrealism — *Un Chien Andalou* (1928).

* Soviet Montage (1924~1930)

The pioneers of Soviet Montage agreed that the essence of cinema lay in the editing process; they were particularly interested in the way that discontinuous images could be juxtaposed to create certain effects. Soviet cinema of this period is also distinctive for its focus on the social over the individual: Social forces rather than individual action would be the driving force behind the narrative, and there would often be no single protagonist. Additionally, Soviet filmmakers would seek out ordinary people rather than professional actors to perform in their films.

Key Works: *Battleship Potemkin* (1925).

* The French New Wave (1959~1964)

The French New Wave was initiated by a group of young men associated with the Paris film journal, *Cahiers du Cinéma*, who revolted against the French

filmmaking establishment for its slavish adherence to literary — rather than cinematic — values. Admiring the great Hollywood directors, adherents of the New Wave believed that cinema was also a creative art form driven by the creative genius of the director (or *auteur*). In visual terms, New Wave films were characterized by their casual look — often a result of on-location shooting and the use of hand-held cameras. Narrative construction is often loose, with motiveless protagonists and unresolved or ambiguous endings.

Key Works: *Breathless* (1960)

Ten Hollywood Genres with Further Examples

Genre	Examples
Blockbuster	<i>Top Gun</i> (1986) <i>Jurassic Park</i> (1993) <i>Independence Day</i> (1996) <i>Titanic</i> (1997) <i>Gladiator</i> (2000) <i>Pearl Harbour</i> (2001)
Comedy	<i>Annie Hall</i> (1977) <i>Police Academy</i> (1984) <i>Wayne's World</i> (1992) <i>There's Something About Mary</i> (1998) <i>South Park: Bigger, Longer and Uncut</i> (1999) <i>American Pie</i> (1999) <i>About a Boy</i> (2002)
The Social Problem Film	<i>The Grapes of Wrath</i> (1940) <i>To Kill a Mockingbird</i> (1962) <i>One Flew Over the Cuckoo's Nest</i> (1975) <i>A Few Good Men</i> (1992) <i>Philadelphia</i> (1993) <i>Falling Down</i> (1993) <i>The Shawshank Redemption</i> (1994) <i>Good Will Hunting</i> (1997) <i>American History X</i> (1998) <i>Traffic</i> (2000)

<i>Film Noir/Neo-Noir</i>	<i>The Maltese Falcon</i> (1941) <i>Touch of Evil</i> (1958) <i>Chinatown</i> (1974) <i>Blade Runner</i> (1982) <i>L.A. Confidential</i> (1997)
Action	<i>Raiders of the Lost Ark</i> (1981) <i>Indiana Jones and the Temple of Doom</i> (1984) <i>Die Hard</i> (1988) <i>Speed</i> (1994) <i>Mission Impossible</i> (1996) <i>Air Force One</i> (1997)
Romance	<i>Casablanca</i> (1942) <i>When Harry Met Sally</i> (1989) <i>Pretty Woman</i> (1990) <i>Ghost</i> (1990) <i>Sleepless in Seattle</i> (1993) <i>Four Weddings and a Funeral</i> (1994) <i>The Bridges of Madison County</i> (1995) <i>Jerry Macguire</i> (1996) <i>Shakespeare in Love</i> (1998) <i>Notting Hill</i> (1999)
Gangster	<i>Scarface</i> (1983) <i>Once Upon a Time in America</i> (1984) <i>Goodfellas</i> (1990) <i>Reservoir Dogs</i> (1991) <i>Pulp Fiction</i> (1994) <i>Casino</i> (1995) <i>The Usual Suspects</i> (1995)

War	<i>The Deer Hunter</i> (1978) <i>Rambo</i> (1985) <i>Platoon</i> (1986) <i>Born on the Fourth of July</i> (1989) <i>Saving Private Ryan</i> (1998) <i>Black Hawk Down</i> (2001)
Horror	<i>Psycho</i> (1960) <i>The Exorcist</i> (1973) <i>Carrie</i> (1976) <i>Halloween</i> (1978) <i>Friday the 13th</i> (1980) <i>Scream</i> (1996) <i>The Blair Witch Project</i> (1999)
Science Fiction	<i>Planet of the Apes</i> (1968) <i>Close Encounters of the Third Kind</i> (1977) <i>Star Trek: The Motion Picture</i> (1979) <i>E.T.: The Extra-Terrestrial</i> (1982) <i>Artificial Intelligence</i> (2001) <i>Minority Report</i> (2002)