影视

编导专业英语

唐英 主编

影视编导专业英语

主　编　唐　英

副主编　方荟玲　程　敏　陈　卓

21 世纪新媒体课程教材

普通高等院校新闻传播实训类 "十二五" 规划教材

影视编导专业英语

主编 唐 英

《新闻采访实务》

《新闻写作》

《新闻编辑实务》

《大众传播学案例教程》

《广告策略与实务案例》

《电视画面编辑实训》

《影视文化传播与实践》

《新媒体运营与管理》

《营销传播策略》

《广告文案写作》

《新闻校对实务》

《网络编辑实务》

《网络舆情监测与分析》

《影视剧作：模式与技巧》

《书刊编辑与加工》

《影视广告创意与创作》

《电影微创作实训手册》

《影视编导专业英语》

《播音员主持人训练教程》

《电视节目策划》

《媒介素养》

《传播定量研究实训教程》

《新闻传播定性研究实训教程》

华扬实践
交通天下

Http://www.xnjdcbs.com

《影视编导专业英语》编委会

主　编　唐　英

副主编　方荟玲　程　敏　陈　卓

编　委　沈　丹　张　颖　曾　珍

　　　　李　民　胡国春　李　珊

编　审　Mike Joy

前　言

随着全球化程度的加深,电影电视以其声像兼备的特点深刻地影响着人们的生活方式,成为人们生活中不可缺少的重要组成部分。作为一种经济现象、一种文化现象、一种被社会放大了影响力的传播行为,电影电视不仅是构建我们社会进程的重要动力,更是构建我们生活神话的工具和内容,而且已经成为时代之社会审美的重要生产基地。与此相应,影视导演、演员、主持人等职业倍受人们的关注和青睐,影视编导专业也成为很受欢迎的专业。在这样的背景下,影视编导专业英语在培养现代影视编剧和制作人才以及对外交流中的地位和作用越来越突显出来。

教育部颁布的《大学英语课程教学要求》指出,应将综合英语类、语言文化类和专业英语类等必修课程与选修课程有机结合,以充分训练和提高学生的英语应用能力。与大学英语课程相比,专业英语尤其强调将英语学习与学生所学专业相结合,从而使学生能够基本听懂用英语讲授的专业课程、阅读所学专业的综述性文献以及写作所学专业论文的英文摘要和英语小论文等。影视编导与制作的知识体系与理论框架大多源自西方,甚至部分专业术语目前仍运用英语加以标识,因此,影视编导专业英语课程的开设显得尤为重要。然而,在具体教学实践中,常常面临教材缺乏的问题。目前可见的教材大多笼统地针对艺术专业的学生而设计,范围过于宽泛。而与影视英语相关的教材,大多只是选取了影视作品的英文评论,而缺少对影视领域相关术语及理论的介绍,无法提供学生所需要的、与专业相关的词汇、短语及表达方式。
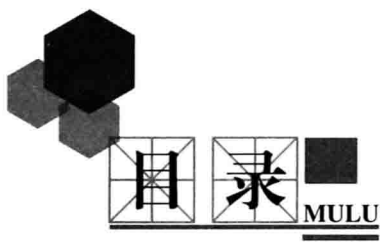
本书从影视编导及制作的实际环节出发,根据电影电视编导专业的性质与特点来编写。全书分为理论篇和操作篇:理论篇从全球化的角度出发,对电影电视的历史、类型、影视制作人员、受众以及影视节目介绍与赏析(如真人秀、情景喜剧、电视新闻、影视广告特点)等进行了介绍;操作篇对电影电视及影视广告的制作流程、摄像机基础知识、视频编辑、线性和非线性编辑、视频切换台和特殊效果等具体操作进行了介绍。书中课文选

自英美国家电影电视领域的报刊、图书资料及网上出版物等，专业词汇丰富全面，语句生动，文章浅显易懂。通过对具有较强专业性的英文材料的阅读与学习，学生不仅能够较为全面地掌握与影视编导专业相关的术语、知识，以及理论的英文表达，还能较为自如地对影视制作及作品进行评论，从而为毕业论文写作、考研英语面试、留学申请以及以后从事编导及制作相关的工作等打下坚实基础。书中每一单元都配有专业词汇表、练习以及阅读材料。本书可作为相关专业的本专科层次专业英语教材，也可供电影电视领域的工作人员作参考，具有较高的实用价值。

由于时间紧迫，水平有限，书中缺点在所难免，真诚希望读者批评指正。

主编　唐　英
2014 年 6 月

目录 MULU

理 论 篇

操 作 篇

Theory

理论篇

Unit 1

Film History

Preview   The history of film began in the late 1880s with the invention of movie camera. Motion pictures were **initially** exhibited as a carnival **novelty** and developed to be one of the most important tools of communication and entertainment, and mass media in the 20th century and the 21st century.

Text

The Silent Era

Most films were silent before 1930. Inventors and producers had tried from the very beginning of moving pictures to marry the image with **synchronous** sound, but no practical method was devised until the late 1920s. Thus, for the first thirty years of their history, movies were more or less silent, though accompanied by live music and sometimes sound effects, and with dialogue and **narration** presented.

Initially, there were technical difficulties in synchronizing images with sounds. It was clear that Edison originally intended to create a sound film system, which would not gain worldwide recognition until the release of "The Jazz Singer" in 1927.

The first eleven years of motion pictures show the cinema moved from a novelty to an established large-scale entertainment industry. The first commercial exhibition of film took place on April 14, 1894 at Edison's **Kinetoscope** peep-show **parlor**. By 1896, it was clear that more money could

be made by showing motion picture films with a projector to a large audience than exhibiting them in peep-show machines.

In France, the Lumière company sent **cameramen** all round the world from 1896 onwards to shoot films, which were exhibited locally by the cameramen, and then sent back to the factory in Lyon to make prints for sale to those who wanted them.

The Sound Era

Experimentation with sound film technology, both for recording and **playback**, was virtually constant throughout the silent era but the twin problems of accurate synchronization and sufficient **amplification** were difficult to overcome. In 1926, Hollywood studio Warner Bros. introduced the "Vitaphone" system, producing short films of live entertainment acts and public figures and adding recorded sound effects and **orchestral** scores to some of its major features. During late 1927, Warners released The Jazz Singer, which was mostly silent but contained what was generally regarded as the first synchronized dialogue (and singing) in a feature film. The change was remarkably swift. By the end of 1929, Hollywood was almost all-talkie.

"The Golden Age of Hollywood" refers roughly to the period beginning with the introduction of sound until the late 1940s. The American cinema reached its peak of efficiently manufactured **glamour** and global appeal during this period. The top actors of the era are now thought of as the classic film stars, such as Clark Gable, Katharine Hepburn, Humphrey Bogart, Greta Garbo, and the greatest box office draw of the 1930s, child performer Shirley Temple.

The New Hollywood was the period following the decline of the studio system during the 1950s and 1960s and the end of the production code (which was replaced in 1968 by the MPAA film rating system). During the 1970s, filmmakers increasingly **depicted** explicit sexual content and showed gunfight and battle scenes that included **graphic** images of bloody deaths – a good example of this is Wes Craven's The Last House on the Left (1972).

During the 1980s, audiences began increasingly watching movies at home. However, films that had been overlooked in cinemas were increasingly given a second chance on home video and later DVD.

The early 1990s saw the development of a commercially successful independent cinema in the United States. Although cinema was increasingly dominated by special-effects films such as Terminator 2: Judgment Day (1991) and Titanic (1997), independent films like Steven Soderbergh's Sex, Lies, and Videotape (1989) and Quentin Tarantino's Reservoir Dogs (1992) had significant commercial success both at the cinema and on home video.

During the late 1990s, another cinematic **transition** began, from physical film stock to digital cinema technology. Meanwhile, DVDs became the new standard for consumer video.

One major new development in the early 21st century is the development of systems that make it much easier for ordinary people to write, shoot, edit and **distribute** their own movies without the large **apparatus** of the film industry. After James Cameron's 3D film Avatar became the highest-grossing film of all time, 3D films have gained increasing popularity with many other films being released in 3D.

来源：http://www.filmbug.com/dictionary/moviehistory.php
http://en.wikipedia.org/wiki/History of film

New Words and Expressions

initially   adv. 最初，首先
novelty   n. 新奇；新奇的事物
synchronous   adj. 同步的；同时的
narration   n. 叙述，讲述
Kinetoscope   n. 活动电影放映机
parlor   n. 客厅；会客室
cameraman   n. 摄影师，摄影者
playback   n. 录音重放装置
amplification   n. 放大（率）；扩大；详述
orchestral   adj. 管弦乐的；管弦乐队的

glamour   n. 魅力，魔力；迷人的美

depict   v. 描述；描画

graphic   adj. 形象的；图表的

transition   n. 过渡；转变

distribute   v. 分配；散布；分开；把……分类

apparatus   n. 装置，设备；仪器

Exercise

1. Questions for review.

(1) Who was your favorite character in the movie in 1990s? Why?

(2) What is the greatest movie in history in your eyes? What is the theme of that film? What are the filmmakers trying to tell / teach us? Are they successful? Use specific examples from the movie to justify your answer.

2. Fill in the blank in each sentence with one of the following expressions in proper form.

> distribute, initially, apparatus, cameraman,
> novelty, depict, synchronous, glamour

(1) This traditional Native American dish was a _____ to newcomers to the Americas.

(2) The astronauts have special breathing _____.

(3) The sound tracks of most films are made up of both _____ sound and post synchronous sound.

(4) She was attracted by the _____ of city life.

(5) The painter tried to _____ the splendid out of the sunset.

(6) Thousands of soldiers are working to _____ food and blankets to the refugees.

(7) _____, it costs the consumer nothing to throw away a plastic bag.

(8) In his next film, he worked a _____ and a lead actor.

Supplemental Reading

Early Cinema

The cinema did not emerge as a form of mass consumption until its technology evolved from the initial "peepshow" format to the point where images were projected on a screen in a darkened theater. In the peepshow format, a film was viewed through a small opening in a machine that was created for that purpose. Thomas Edison's peepshow device, the Kinetoscope, was introduced to the public in 1894. It was designed for use in Kinetoscope parlors, or arcades, which contained only a few individual machines and permitted only one customer to view a short, 50-foot film at any one time. The first Kinetoscope parlors contained five machines. For the price of 25 cents (or 5 cents per machine), customers moved from machine to machine to watch five different films (or, in the case of famous prizefights, successive rounds of a single fight).

These Kinetoscope arcades were modeled on phonograph parlors, which had proven successful for Edison several years earlier. In the phonograph parlors, customers listened to recordings through individual ear tubes, moving from one machine to the next to hear different recorded speeches or pieces of music. The Kinetoscope parlors functioned in a similar way. Edison was more interested in the sale of Kinetoscopes (for roughly $1,000 apiece) to these parlors than in the films that would be run in them (which cost approximately $10 to $15 each). He refused to develop projection technology, reasoning that if he made and sold projectors, then exhibitors would purchase only one machine – a projector – from him instead of several.

Exhibitors, however, wanted to maximize their profits, which they could do more readily by projecting a handful of films to hundreds of customers at a time (rather than one at a time) and by charging 25 to 50 cents admission. About a year after the opening of the first Kinetoscope parlor in 1894, showmen such as Louis and Auguste Lumiere, Thomas Armat and Charles Francis Jenkins, and Orville and Woodville Latham (with the assistance of Edison's former assistant, William Dickson) perfected projection devices. These early projection devices

were used in vaudeville theaters, legitimate theaters, local town halls, makeshift storefront theaters, fairgrounds, and amusement parks to show films to a mass audience.

With the advent of projection in 1895-1896, motion pictures became the ultimate form of mass consumption. Previously, large audiences had viewed spectacles at the theater, where vaudeville, popular dramas, musical and minstrel shows, classical plays, lectures, and slide-and-lantern shows had been presented to several hundred spectators at a time. But the movies differed significantly from these other forms of entertainment, which depended on either live performance or (in the case of the slide-and-lantern shows) the active involvement of a master of ceremonies who assembled the final program.

Although early exhibitors regularly accompanied movies with live acts, the substance of the movies themselves is mass-produced, prerecorded material that can easily be reproduced by theaters with little or no active participation by the exhibitor. Even though early exhibitors shaped their film programs by mixing films and other entertainments together in whichever way they thought would be most attractive to audiences or by accompanying them with lectures, their creative control remained limited. What audiences came to see was the technological marvel of the movies; the lifelike reproduction of the commonplace motion of trains, of waves striking the shore, and of people walking in the street; and the magic made possible by trick photography and the manipulation of the camera.

With the advent of projection, the viewer's relationship with the image was no longer private, as it had been with earlier peepshow devices such as the Kinetoscope and the Mutoscope, which was a similar machine that reproduced motion by means of successive images on individual photographic cards instead of on strips of celluloid. It suddenly became public; an experience that the viewer shared with dozens, scores, and even hundreds of others. At the same time, the image that the spectator looked at expanded from the minuscule peepshow dimensions of 1 or 2 inches (in height) to the life-size proportions of 6 or 9 feet.