

看电影 学英文

Learning English through Films

主编◎ 刘爱萍



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看电影学英语

Learning English through Films

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· 北京 ·

内 容 简 介

本书精选了《魂断蓝桥》《乱世佳人》《卡萨布兰卡》《阿甘正传》《美丽心灵》《泰坦尼克号》《大话王》等7部英文影片的经典片段。全书共7个单元,每单元包括影片背景、主角简介、原文脚本、文化注释和练习,旨在让读者在艺术欣赏中学习英语,学好英语,取得事半功倍的学习效果。

本书适合作为高等院校本科生和专科生的选修课教材,也可供广大英语爱好者学习鉴赏。

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前言

Preface



英语学习不外乎掌握听、说、读、写四大技能。学好英语,必须从听说入手。“听说”的必要条件:英语环境。在英语环境中耳濡目染,才能“活学”,掌握语音、词汇、句型、思维和文化;在语言环境中入乡随俗,才能“活用”,达到理解、表达、交流和沟通的目的。

但是我们身在中国,英语环境有限,怎样创造英语环境呢?经过多年教学实践,我们认为,英语电影是一个很好的英语学习资源,通过观看经典“大片”,学生们可以学到标准的语音、地道的表达方式和丰富的文化背景。

教育部批准实施的《高等学校英语专业英语教学大纲》规定:“视听说课的目的是为了提高学生对语言真实度较高的各类视听材料的理解能力和口头表达能力。通过‘视’‘听’‘说’的结合,以直观画面和情节内容为基础开展有针对性的口语训练,运用复述、总结、对话、口头概述、即席演讲等活动形式,提高学生的听力理解和口头表达能力,加深他们对英语国家的政治、经济、社会、文化等方面的认识 and 了解。”根据大纲要求,本书精选了七部影片,包括荣获多项奥斯卡奖的早期好莱坞经典影片《魂断蓝桥》《乱世佳人》《卡萨布兰卡》,励志片《阿甘正传》,极富人性的传记剧情片《美丽心灵》,带给人们视觉盛宴、给予人们心灵震撼的《泰坦尼克号》,令人捧腹的《大话王》。本书结构分为影片背景、主角简

介、原文脚本精选片段和文化注释,并附有练习。

本书是一本选修课教材,既适合于英语专业本专科生,也适合于非英语专业本专科生使用,广大英语爱好者也可以借助本书欣赏以上经典影片。本书的指导思想就在于寓教于乐,通过这些源于生活,又高于生活,且原汁原味的“视”“听”“说”训练,使英语学习成为妙趣横生、鲜活灵动的实践!艺术欣赏是一种享受,在欣赏中学习、提高,更是一种享受。相信读者认真学完本书后,一定会受益匪浅,英语听、说、会话、口头表达、即席演讲的能力将得到全面提高,从而在通向熟练英语,达到炉火纯青的道路上大大前进一步!

最后,提几点英语视听说学习原则:

(1) 融入原则:不要把自己看成旁观者,而要当成局内人,要与角色同呼吸、共命运,产生场景感觉。

(2) 模仿原则:关键在于模仿,模仿不能离开背诵,应背诵熟练直至能脱口而出。

(3) 扩展原则:要在词汇和句式层面上扩展,“精看”电影,每部影片都至少要看三遍以上。

(4) 挖掘原则:不能仅限于看懂故事情节,而是要透过现象看本质,去挖掘语言背后深刻的文化内涵,变被动为主动,做到语言、文化双丰收。

本书由安徽工业大学工商学院刘爱萍任主编,傅楠、李灵哲、许军(马鞍山师范高等专科学校)、田喜民(空军第一航空学院)任副主编。在编写过程中,得到安徽工业大学工商学院领导、教学、科研等有关部门的大力支持,在此一并表示衷心的感谢!

由于编者水平所限,不妥之处在所难免,恳请同行专家和广大读者批评指正。

读者可登陆下列网址免费在线观看电影:

<http://211.70.149.137:8090/ec2006/C577/Index.htm>。

编者

2014年7月于安徽工业大学工商学院

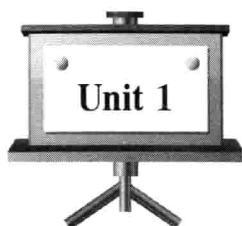
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Waterloo Bridge



Part One Related Information

Presented by: Metro Goldwyn-mayer

Screen play by: S. N. Behrman, Hans Rameall and George Froeschel
(Based on the play *Waterloo Bridge* by Robert. E. Sherwood)

Directed by: Mervyn LeRoy

Starring: Robert Taylor as Roy Cronin; Vivien Leigh as Myra Lester

Vivien Leigh: Please refer to *Gone With Wind*



Part Two Synopsis and Review

Based on Pulitzer Prize winning playwright Robert E. Sherwood's Broadway drama, the film tells the poignant story of two lovers caught up in the frantic pace of World War I.

Before the eve of the Second World War, Roy Cronin, a British

Colonel, comes to the famed Waterloo Bridge for a revisit, which triggers his recalling of the past experience happening on the very spot. He takes out a "good luck charm" and while feeling it, something unforgettable looms before him.

Twenty years before when is during the World War I, Roy, a handsome captain, comes across Myra, a young and beautiful ballet dancer when they hurry to find a shelter on hearing the air raid siren. They fall in love with each other in their first meeting. Just before they are about to marry, Roy is suddenly called out to the front.

Ever since then, a series of misfortunes befall Myra. She is fired by the ballet troupe for being late for the scheduled performance because she hastens to see Roy off but catches only a glimpse of him who is on a departing train to the battlefield. And one day when she notices accidentally the paper news about Roy's battle death, she falls heavy ill and therefore loses the means of living, under which circumstances she has to turn to prostitution. Once while she is doing her "business" at the Waterloo Station, she encounters Roy who is back from the front. Both of them feel unexpected and overjoyed.

Roy loves Myra just as before. So he takes her back to his home in Scotland, where Myra, however, can't get away with her past and always feels ashamed and worried. At the grand party held before their wedding ceremony, Duke, Roy's uncle, praises Myra of her honesty and kindness and believes that what she does would live up to the honor of their noble regiment. It is his very remark that stings Myra who has been suffering from the engrained moral perplexity. She then confesses her past experience to Roy's mother, who finally understands and forgives her.

In spite of that, overwhelmed and confined with conventional codes, Myra assumes that she deserves no love from Roy. She makes her mind to leave Roy for fear that her experience would do harm to Roy. Without saying goodbye to Roy, she returns back to London

and while walking in trance, is knocked down to death by a military truck. Roy hurries back to London to look for her, only to find a heart breaking "good luck charm" beside her body.

Waterloo Bridge has for scores of years been a well acclaimed film and fairly favored by both the audience and critics. With the application of ingenious film techniques, it depicts a beautiful but tragic love story, which, while moving audience to tears, gives rise to further reflection on the destruction of people's fate brought by war and stereotyped conventional notions.

What may well worth mentioning is the recurrent object of a "good luck charm" and melody of an old Scottish song—"Auld Lang Syne", which, with their intention to bring people both happiness and peace, ironically drive them into disaster and ruin.



Part Three Scripts of the Film

Announcer's Voice: The resulting action, known now by all the world, has marked Sunday, September the Third, 1939, as a date to be long remembered. At eleven fifteen this morning the Prime Minister, speaking to the nation from number ten Downing Street, announced that Great Britain is at war with Germany. Meanwhile the London public are earnestly reminded of the emergency orders already issued. No light of any description should be visible after blackout time. No dogs or cats will be allowed to roam the streets after dark and it should be remembered that pets will not be permitted in public air shelters. Gas masks and warm clothing should be placed at hand before retiring and it is suggested that a warm drink in a thermos would be of great comfort to small children who might have to be awakened at an unusual hour. Every effort should be made to quiet the nerves of those children who still remain in London despite the evacuation which will continue until a late hour this evening.

Scene 1

Officer: Colonel Cronin's car!

Roy: I was right. Thomas. It's tonight.

Thomas: To France, sir?

Roy: From Waterloo Station.

Thomas: Yes, sir.

Thomas: Be familiar to you, won't it, sir? I mean, having been through the last one.

Roy: Yes—it'll be familiar.

Roy: Thomas.

Thomas: Sir?

Roy: Go by way of Waterloo Bridge, will you?

Thomas: Waterloo Bridge, sir?

Roy: We have plenty of time.

Thomas: Right, sir.

Roy: Wait for me at the other end of the Bridge. I'll walk across.

Thomas: Right, sir.

Myra: Here. Take this!

Roy: Your **good luck charm**¹?

Myra: Perhaps it will bring you luck. I hope it will. I pray it will.

Roy: That's wonderfully kind of you.

Myra: Do you think you'll remember me now?

Roy: I think so. I think so. For the rest of my life!

Scene 2

Girls: It was a siren! I heard it distinctly! Oh, you're dreaming!

Girls: I did. Didn't you, Myra? Stop! Listen!

Kitty: There it is again!

Lydia: Be quiet, please, all of you! Pardon me. But was that an air raid warning?

Roy: I'm afraid it was. We'll know in a minute.

Lydia: An air raid! I told you we will be late, and Madame will be furious!

Kitty: We should worry about Madame!

Girls: Look! Look!

Man: Air raid!

Lydia: Please, where can we go?

Roy: To the Underground Station on your right! To your right! To your right!

Myra: Stupid bag! It always does this! Thank you so much!

Roy: I imagine they're out to **strafe**² this bridge! We'd better get off it!

Myra: Oh, my lucky Charm!

Roy: You little fool! Are you tired of life?

Myra: I've had it for years. It brings me luck.

Roy: Such as air raids!

Myra: Do you think it would be too **unmilitary**³ if—if we were to run?

Roy: Not at all.

Roy: Do you mind?

Scene 3

Man: "Here, no pushin', "he sez. And I sez, "You'd bloomin well push, you would, if your 'ind legs were still outside. " ⁴

Man: I always run about myself—as me old man sez, a movin target is "arder to" it! ⁵

Man: Ain't it?

2nd Man: Not 'alf. ⁶

Man: Blimey! 'Eran's ruddy marksman, ain't he? ⁷

3rd Man: Erman?

Man: Yes, 'Erman, the German!

Roy: Oh, I'm—I'm sorry. There seems to be a certain amount of sho-

ving.⁸

Myra: It is a crush⁹, isn't it? Hmm. That one was close!¹⁰

Roy: We're safe here. There may be some space over there by the wall. Shall we wiggle through?

Myra: All right.

Roy: Excuse us, please.

Roy: Better, eh?

Myra: Yes, thanks. Much better.

Roy: Looking for your friends?

Myra: Yes. Perhaps they took another entrance.

Roy: Do you mind?

Myra: Oh, no—no.

Roy: I suppose I mustn't offer you one?

Myra: Oh no, thanks.

Roy: You're at school, aren't you? Am I being funny?

Myra: Oh, look, that's our school. Madame Kirowa's International Ballet.

Roy: International Ballet?

Myra: Um—hmm.

Roy: Look here. You don't mean to say you're a dancer?

Myra: Yes.

Roy: A professional dancer?

Myra: Eh, now I am, then I wonder.

Roy: And you mean you can **pirouette**¹¹ and all that sort of thing?

Myra: Oh, certainly. I can do an **entrechat**¹² six.

Roy: I beg your pardon?

Myra: I can cross my feet six times in mid air. Nijinsky could do ten, but that only happens once in century.

Roy: It must be good for the muscles of the—must be good for the muscles. I should think a dancer's muscles would be like a strong man.

Myra: No, not quite. That'd be dreadful. We try to combine slenderness with strength. Well, I've been dancing since I was twelve, and—and I don't think the muscles are over—developed.

Roy: Oh, no—no, not in your case.

Myra: Of course, we have to train like athletes. Madame believes in rigid discipline.

Roy: Do you expect to get to the theatre tonight?

Myra: Certainly. We don't go on till ten.

Roy: I wish I could be there.

Myra: Why don't you come?

Roy: No, unfortunately, I have a Colonel's dinner, and it takes a lot of nerve¹³ to miss a Colonel's dinner.

Myra: Are you home on leave?

Roy: I have been. My home's in Scotland.

Myra: And now you have to go back—to—to France, I mean.

Roy: Tomorrow.

Myra: Oh, I'm so sorry. This hateful war!

Roy: Yes, I suppose it is. And yet there's—I don't know—a certain amount of excitement about it, too. Around the corner of every second, the fascination of the unknown. We're both facing it this instant.

Myra: Oh, we face the unknown in peace time, too.

Roy: You're rather **matter-of-fact**,¹⁴ aren't you?

Myra: Yes. You're rather romantic, aren't you?

Voice: All clear! **All clear!**¹⁵

Roy: Well, there we are. I'm afraid it's over. Never enjoyed an air raid more. Shall we go now, or wait for the next?

Myra: Oh, it's very tempting, but I think we'd better go.

Roy: Shall I carry that?

Myra: No, no. I only drop it in emergencies.

Roy: Well, I hope I'm around the next time it happens.

Myra: It isn't very likely, is it? You go back to France, and . . .

Roy: And you?

Myra: We may go to America.

Roy: Oh, that does make it unlikely. I'm sorry.

Myra: So am I.

Scene 4

Newsboy: Read all about it! War extra! Read all about it!

Myra: It's so late, I'm afraid I'll have to take a taxi.

Roy: That may not be so simple.

Myra: I don't know any . . .

Roy: I wish I could have seen . . .

Myra: What were you going to say?

Roy: I wish I could have seen the ballet. I'm sure it would have been a pleasant memory in the trenches. What were you going to say?

Myra: Oh, it's just that I . . . I don't know anyone at the front . . . and I'm afraid it'll bring it home to me now knowing you—not that I really know you, of course, but . . .

Driver: Here you are, **guvnor!**¹⁶

Myra: Thank you very . . . much. I hope you get back safe and sound.

Roy: Thank you.

Myra: Here, take this.

Roy: Your—your good luck charm!

Myra: Perhaps it'll bring you luck. I hope it does.

Roy: Oh, now, look here—I . . . I . . . I can't take it. It means so much to you.

Myra: You'd better have it. I was beginning to rely on it too much.

Roy: Oh, that's wonderfully kind of you.

Myra: Olympic Theatre, please. Goodbye.

Roy: Goodbye.

Scene 7

Doorman: Here you are, sir.

Roy: Oh, thank you.

Doorman: Thank you, sir. Now go, sir?

Roy: No. I'm afraid not.

Kitty: Oh, Captain! Captain! Oh wait a minute! I'm Kitty—Myra's friend. Where do you want to meet her?

Roy: What? Myra? Oh, how do you do?

Kitty: I do very well, thank you, but where do you want to meet her?

Roy: Well, I—but she a . . . she refused . . .

Kitty: Oh, take no notice—the old dragon made her write that.

Roy: You mean, she'll come after all?

Kitty: Name the place.

Roy: Ah . . . yes . . . does she know the Candlelight Club?

Kitty: No, but I do.

Roy: Well, good, then—I'll—I'll be there in an hour, say?

Kitty: An hour.

Kitty: Look here—I—I hope I'm doing the right thing. Myra's just a sweet child. You can see that, can't you?

Roy: I can see that. Kitty.

Kitty: Bye bye. Captain.

Scene 9

Roy: How nice you look!

Myra: Thank you.

Roy: What do dancers eat?

Myra: Oh, dull things mostly. Nutritious yet nonfattening.

Roy: Oh, no, not tonight. **What could you suggest that would be particularly rich and indigestible?**¹⁷

Waiter: The grouse is very nice, sir.

Myra: Um—huh.

Roy: And wine—it isn't against the rules for a dancer to drink a little light wine, is it?

Myra: Well, tonight . . .

Roy: Good. Number forty, please.

Waiter: Number forty, sir.

Roy: The ballet was beautiful.

Myra: Madame didn't think so.

Roy: Well, experts never know. It takes outsiders to know, and I tell you it was beautiful.

Myra: That certainly proves you're an outsider.

Roy: Are you glad to see . . . me again?

Myra: Yes.

Roy: I sense a reservation.¹⁸

Myra: Well, I suppose there is one.

Roy: What? Why?

Myra: What's the good of it?

Roy: You're a strange girl, aren't you? What's the good of anything? What's the good of living?

Myra: That's a question too.

Roy: Oh, now wait a minute—I'm not going to let you get away with that. The wonderful thing about living is that this sort of thing can happen. In the shadow of a death raid I can meet you and feel more intensely alive than walking around in peace time taking my life for granted.

Myra: Oh, it's a high price to pay for it.

Roy: I don't think so.

Myra: I do. Do people have to kill each other to give them a **heightened**¹⁹ sense of life?

Roy: But that's got nothing to do with people killing each other. Ei-