



高等学校用书·教材

影视 文化教程

*A Course of
Movies and Culture*

主 编 张秋丽 曹 曼
副主编 刘 晖 郑 奕

Movies

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前言

学好英语，必须从听说入手。生活在国外的华人能讲出地道的英语，是因为他们具备了“习得听说”的必要条件：英语环境。我们不具备这一条件，但我们可以创造条件。英语环境的营造是可以多途径的，其中之一就是欣赏影视片。电影能提供和营造一个较好的语言环境。我们在看英语电影的过程中，能够通过电影的声音与图像共同组成的完整信息，有意识地将自己置身于一种地道的英语环境中，强迫自己用耳朵接受英语，同时开口讲英语，从而能在轻松、愉快的氛围中“习得听说”，学到地道的英语。英语听说包括语音、语调、用词、句式、思维和文化六部分。首先，对于任何一门语言，语音是基础，它不仅包括单词的发音，还包括真实交际中词汇、习语的连读、失去爆破、弱化、浊化、重音、缩读等许多音变形式，至于语调整奏，则是地道流利表达英语的润滑剂，没有接触过地道的外国人，没有与他们有过面对面的交谈，是很难感受到语调整奏在表达思想中的巨大作用和强大震撼力的。语言是文化的载体，用词和句式的正确与否直接体现了对异国文化了解的程度。可以说，达到前三者就达到了与以英语为母语国家的人的形似，若是又了解和掌握了他们的思维和文化，能够用其文化思维则可达到神似的效果。这就是立体英语教育模式，这种英语教育模式的最好媒介就是看电影。

此外，电影是文化的传播者，英语电影无论是故事的叙述、情节的发展以及人物关系的变迁都有着很多与中式思维不太相同的地方，而这些通过语言表达出来的文化差异，却不能仅仅用语言来分析透彻，这就需要对西方文化，尤其是英美文化的一些特点加以了解，在了解的基础上再逐点分析，不断地加以总结，用心体会中西方价值观念的不同，以及由此产生的思维方式的差异，通过对西方历史文化等方面的综合理解，将语言上升到真正意义上的交流，让英语学习丰富起来。

鉴于此,我们编写了《影视文化教程》一书,旨在通过看电影,模仿电影对白,让英语学习者不仅学习到地道的英语,而且还能了解西方人的文化及思维,从而达到英语教育模式的立体化。本教材共分14个单元,第1单元和第2单元介绍影视文化知识,如西方电影的类型、电影评级制度、电影评奖和电影节等方面的知识。后面12个单元分别介绍了12部人们熟知的美国优秀经典影片,其中有剧情片、战争片、喜剧片、音乐片、动画片和科幻片等,内容涉及广泛,从这些影片中,我们可以追溯西方文化的历程以及粗略地了解电影的发展脉络,窥探到人生、命运、友谊、爱情、传统、道德、死亡、迷茫、教育等人性 and 心灵的诸多方面。每部影片都分别介绍了背景知识和故事情节,收录了多段精彩对白、辅以语言文化注释和理解问答,帮助读者体会近似真实生活意境的英语,解答学习者在看、听英语电影过程中遇到的典型问题和困惑,使学习者能流畅地看电影或听录音,每单元还附有影评,学习者可以通过影评,提高其赏析能力,加深对影片内容及其所反映的社会、历史、文化背景的理解和领悟。

我们希望英语学习者通过本教材看英语电影,做到语言、文化双丰收。在看电影学习英语的过程中,首先不要把自己看成旁观者,而要当局内人,要产生场景感觉,与角色产生共鸣。在看电影之前,不要急于看故事梗概,哪怕听不懂也要硬着头皮看完电影。看完电影后,要阅读背景知识和故事情节介绍,通过查字典,了解生词和词组及其语言点。要勤于模仿,模仿不能离开背诵,熟练能产生脱口而出的效果。看电影时,要抓住关键字词。有时你在为一句台词没听懂而发愁时,你可能又错过了一句能帮助你理解上一句台词含义的句子。所以,如果你的词汇量不大,要尽量记住对理解电影起重要作用的、并常出现在影片中的人名和地名,要记住形容人或事件的形容词、动词或短语等。同时要在词汇和句式层面上扩展,并在此基础上多看,每部影片都至少要看三遍。在看影片时,不能仅限于看懂表面意思,而是要透过现象看本质,主动去挖掘语言背后深刻的文化内涵,以达到听说的最高境界。

张秋丽老师长期以来担任英语专业本科“影视文化”课程的教学,本教材编写的思想和结构、体例和选材大部分来自于她多年来教学的积累,凝聚了她多年教学和科研的心血。本书编写分工如下:曹曼审定全稿并撰写部分章节和段落,黄晓玫、刘晖

编写第 1 章, 刘晖编写第 2、3、6、10 章, 郑奕编写第 5、11 章, 郑昭梅编写第 13 章, 徐勇编写第 14 章, 欧秋耘编写第 7 章, 王甜编写第 4 章, 徐念编写第 9 章, 陈颖编写第 8 章, 王伟凡和晏胜编写第 12 章, 在编写本教材过程中, 我们还特别邀请了美籍教师 Mollie R Smith, Travis K Owens 和严阵教授为本教材审稿, 在语言上把关, 在此我们一并表示感谢。

编 者

2005 年 7 月
于武汉

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Unit 1

Film Genres and Movie Rating System

电影类型和电影评级制度

Section One Film Genres

I . What Are Film Genres?

Film genres are various forms or identifiable types, categories, classifications or groups of films that are recurring and have similar, familiar or instantly-recognizable patterns, syntax, filmic techniques or conventions — that include one or more of the following: settings (and props), content and subject matter, themes, period, plot, central narrative events, motifs (主题), styles, structures, situations, recurring icons, stock characters (or characterizations), and stars. Many films straddle several film genres.

II . The Main Film Genres

By the end of the silent era, many of the main genres were established: the melodrama, the western, the horror film, comedies, and action-adventure films. Musicals were inaugurated with the era of the talkies (有声电影), and the genre of science-fiction films wasn't generally popularized until the 1950s.

The main film genres are as follows:

1. Action Films have tremendous impact, continuous high energy, lots of physical stunts and activities, possibly extended chase scenes, races, rescues, battles, martial arts, mountains and mountaineering, destructive disasters (floods, explosions, natural disasters, fires, etc.), fights, escapes, non-stop motion, spectacular rhythm and pacing, and adventurous heroes — all designed for pure audience escapism with the action sequences at the core of the film. Quite often, action films are great box-office hits, but lack critical

appeal because of their two-dimensional heroes or villains.

The main action centers around a male action hero or protagonist — portrayed by these most prominent actors: Bruce Lee, Steven Seagal, Sylvester Stallone, Harrison Ford, Bruce Willis, Arnold Schwarzenegger, and Jean Claude Van Damme. Women in action films usually play the roles of accomplices or romantic interests of the hero, although modern action films have featured strong female characters to broaden demographic appeal.

Action films almost always have a resourceful hero(ine) struggling against incredible odds, life-threatening circumstances, or an evil villain, he/she is often trapped or chased each other in various modes of transportation (bus, auto, ship, train, plane, horseback, on foot, etc.), with victory or resolution attained by the end after strenuous physical feats and violence (fist fights, gunplay). Action films have traditionally been aimed at male audiences, ages 13 to the mid-30s in both American and world-wide markets.

2. Drama Films are the broadest of cinema's genres and include under its umbrella such subgenres as romantic drama, period drama, courtroom drama, and adventure drama among others. Dramas are serious, plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction. Usually, they are not focused on special-effects, comedy, or action. Dramatic films are probably the largest film genre, with many subsets.

Dramatic themes often include current issues, societal ills, and problems, concerns or injustices, such as racial prejudice, religious intolerance, drug addiction, poverty, political unrest, the corruption of power, alcoholism, class divisions, sexual inequality, mental illness, corrupt societal institutions, violence toward women or other explosive issues of the times. These films have successfully drawn attention to the issues by taking advantage of the topical interest of the subject.

3. Adventure Films are exciting stories, with new experiences or exotic locales. They are very similar to the *action film* genre, in that they are designed to provide an action-filled, energetic experience for the film viewer. Rather than the predominant emphasis on violence and fighting that is found in action films, however, the viewer of adventure films can live vicariously (由于共鸣而感受地) through the travels, conquests, explorations, creation of empires, struggles and situations that confront the main characters.

Adventure films in the past were intended to appeal mainly to men, creating major male heroic stars through the years. These courageous, patriotic, or altruistic (利他的) heroes often fought for their beliefs, struggled for freedom, or overcame injustice. Modern adventure films, some of which have been successful blockbusters, have crossed over and

added resourceful action heroes (and often heroines).

Adventure films are often set in a historical period, and may include adapted stories of historical or literary adventure heroes (Robin Hood 罗宾汉, Tarzan 人猿泰山, and Zorro 佐罗 for example), kings, battles, rebellion, or piracy.

4. Thriller and Suspense Films are types of films known to promote intense excitement, suspense, a high level of anticipation, ultra-heightened expectation, uncertainty, anxiety, and nerve-wracking tension. They are one of cinema's largest, all-encompassing genres. This type features films whose main ingredient is suspense, excitement and tension. These include such genres as mystery, detective movies, gangster movies, crime, spy films, science fiction, occult (神秘的) and haunted house horror movies.

An atmosphere of creeping menace and sudden outbursts of violence, crime, and murder characterize these films; the withholding of crucial information from the viewer is also an important device, as are action set pieces such as gunfights and chases. Thrillers often present a vision of the world and society as dark, corrupt and dangerous, but in Hollywood they usually feature upbeat endings in which evil is overcome and the status quo is restored, though often with lingering side effects.

A genuine thriller is a film that relentlessly pursues a single-minded goal — to provide thrills and keep the audience cliff-hanging at the “edge of their seats” as the plot builds toward a climax. The tension usually arises when the main character is placed in a menacing situation, mystery, escape, or dangerous mission from which escape seems impossible. Life itself is threatened, usually because the principal character is unsuspecting or unknowingly involved in a dangerous or potentially deadly situation. Plots of thrillers involve characters which come into conflict with each other or with outside forces — the menace is sometimes abstract or shadowy.

5. Comedy Films are “make 'em laugh” films designed to elicit laughter from the audience. Comedies are light-hearted dramas, crafted to amuse, entertain, and provoke enjoyment. The comedy genre humorously exaggerates the situation, the language, action, relationships and characters. Comedies observe the deficiencies, foibles (小缺点), and frustrations of life, providing merriment and a momentary escape from day-to-day life. They usually have happy endings, although the humor may have a serious or pessimistic side.

6. Romance Films, love stories, or affairs of the heart center on passion, emotion, and the romantic, affectionate involvement of the main characters (usually a leading man and lady), and the journey that their love takes through courtship or marriage. Romance films make the love story or the search for love the main plot focus. Oftentimes, lovers in screen romances

(often romantic dramas) face obstacles and the hazards of hardship, finances, physical illness, racial or social class status, occupation, psychological restraints, or family that threaten to break their union and attainment of love. As in all romantic relationships, tensions of day-to-day life, temptations, and differences in compatibility enter into the plots of romantic films.

Romantic films often explore the essential themes of love at first sight, young (and older) love, unrequited love, obsessive love, sentimental love, spiritual love, forbidden love, sexual and passionate love, sacrificial love, explosive and destructive love, and tragic love. Romantic films serve as great escapes and fantasies for viewers, especially if the two people finally overcome their difficulties, declare their love, and experience life “happily ever after” — implied by a reunion and final kiss.

Many romantic films do not have fairy-tale, wistful-thinking stories or happy endings, although love serves as a shield against the harshness of the real world. Although melodramas and romantic comedies may have some romance in their plots, they usually subordinate the love element to their primary goal — to provide humor or serious drama.

7. Crime and Gangster Films are developed around the sinister actions of criminals or mobsters, particularly bankrobbers, underworld figures, or ruthless hoodlums who operate outside the law, stealing and murdering their way through life. Gangster/crime films are usually set in large, crowded cities, to provide a view of the secret world of the criminal: dark nightclubs or streets with lurid neon signs, fast cars, piles of cash, sleazy (低级庸俗的) bars, contraband (走私; 非法买卖), seedy (下流的) living quarters or rooming houses. Exotic locales for crimes often add an element of adventure and wealth.

8. Epic Films often take a historical or imagined event, mythic, legendary, or heroic figure, and add an extravagant setting and lavish costumes, accompanied by grandeur, spectacle, and a sweeping musical score. Epics, costume dramas, historical dramas, and war film epics are tales that often cover a large expanse of time set against a vast, panoramic backdrop (背景). In an episodic manner, they follow the continuing adventures of the hero(s), who are presented in the context of great historical events of the past.

Epics are historical films that recreate past events. They are expensive and lavish to produce, because they require elaborate and panoramic settings, on-location filming, authentic period costumes, inflated (夸张的) action on a massive scale, and large casts of characters.

Epics often rewrite history, suffering from inauthenticity, fictitious recreations, excessive religiosity, hard-to-follow details and characters, romantic dream world,

ostentatious (豪华铺张的) vulgarity, political correctness, and leaden (沉闷的) scripts. Accuracy is sometimes sacrificed: the chronology is telescoped or modified, and the political/historical forces take a back seat to the personalization and ideological slant (倾向性) of the story.

9. Horror Films are unsettling films designed to frighten and panic, cause dread and alarm, and to invoke our hidden worst fears, often in a terrifying, shocking finale, while captivating and entertaining us at the same time. Horror films effectively center on the dark side of life, the forbidden, and strange and alarming events. They deal with our most primal nature and its fears: our nightmares, our vulnerability, our alienation, our revulsions (嫌恶; 反感), our terror of the unknown, our fear of death and dismemberment (肢解; 解体), loss of identity, or fear of sexuality. Whatever dark, primitive, and revolting traits that simultaneously attract and repel us are featured in the horror genre.

10. Musical / Dance Films are cinematic forms that emphasize and showcase full-scale song and dance routines in a significant way (usually with a musical or dance performance as part of the film narrative, or as an unrealistic “eruption” within the film). In traditional musicals, cast members are ones who sing. Musicals highlight various musical artists or dancing stars, with lyrics that support the story line, often with an alternative, escapist vision of reality — a search for love, success, wealth, and popularity. Tremendous film choreography and orchestration often enhance musical numbers.

11. Science Fiction Films are usually scientific, visionary, comic-strip-like, and imaginative — complete with heroes, distant planets, impossible quests, improbable settings, fantastic places, great dark and shadowy villains, futuristic technology, unknown and inexplicable forces, the dangerous nature of knowledge (“some things Man is not meant to know”), and extraordinary monsters (“things or creatures from space”), either created by misguided mad scientists or by nuclear havoc (浩劫). Sci-fi tales have a prophetic nature (they often attempt to figure out or depict the future) and are often set in a future time. They are usually visualized through fanciful, imaginative settings, film production design, advanced technology gadgets (i.e. robots and spaceships), scientific developments, or by fantastic special effects. They share some similarities with action/adventure films. Science fiction often expresses the potential of technology to destroy humankind and easily overlaps with horror films, particularly when technology or alien life forms become malevolent (有害的), as in the “Atomic Age” of sci-fi films in the 1950s.

12. War and Anti-War Films acknowledge the horror and heartbreak of war, letting the actual combat fighting (against nations or humankind) on land, sea, or in the air provide

the primary plot or background for the action of the film. War films are often paired with other genres, such as action, adventure, drama, romance, comedy (black), suspense, and even epics and *westerns*, and they often take a denunciatory (指责的) approach toward warfare. They may include POW tales, stories of military operations, and training. Themes explored in war films include combat, survivor and escape stories, tales of gallant (英勇的) sacrifice and struggle, studies of the futility (无益, 徒劳) and inhumanity of battle, the effects of war on society, and intelligent and profound explorations of moral and human issues.

13. Animated Films are ones in which individual drawings, paintings, or illustrations are photographed frame by frame (stop-frame cinematography). When combined with movement, the illustrator's two-dimensional static art comes alive and creates pure and imaginative cinematic images — animals and other inanimate objects could become evil villains or heroes.

Animations are not a strictly-defined genre category, but rather a film technique, although they often contain genre-like elements. Animation, fairy tales, and stop-motion films often appeal to children, but it would marginalize animations to view them only as “children's entertainment”. Animated films are often directed to, or appeal mostly to children, but easily can be enjoyed by all.

Section Two Movie Rating System

The rating system is a guide that helps you determine a movie's content prior to viewing it.

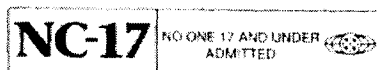
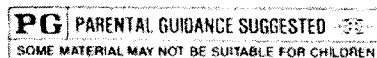
The purpose of the rating system is to provide parents with advance information on films, enabling parents to make judgments on movies they want or do not want their children to see.

The system is not designed to serve the function of “critic”. The ratings do not determine or reflect whether a film is “good” or “bad”. The system is not intended to approve, disapprove or censor any film; it merely assigns a rating for guidance — leaving the decision-making responsibilities to the parents. The rating board uses the criteria you as a parent use when deciding what is suitable viewing for your child. Theme, language, violence, nudity, sex and drug use are among those content areas considered in the decision-making process. Also assessed is how each of these elements is employed in the context of each individual film. The rating board places no special emphasis on any of these elements; all are considered and examined before a rating is given.

I . Movie Rating System in the United States

The Motion Picture Association of America (MPAA) supervises a board of 8 to 13 members who work for the **Classification And Rating Administration (CARA)**. In turn, the board is funded by film distributors and producers who pay a fee to have their films rated.

The MPAA President chooses the Chairman of the Rating Board. Board members are chosen from the U.S. society and must meet the qualifications of having a “parenthood experience” and possessing an “intelligent maturity”. They meet in Los Angeles, California, and apply the following ratings to films:



G General Audience. All ages admitted. This signifies that the film rated contains nothing most parents will consider offensive for even their youngest children to see or hear. Nudity, sex scenes, and scenes of drug use are absent; violence is minimal; snippets of dialogue may go beyond polite conversation but do not go beyond common everyday expressions.

PG Parental Guidance Suggested. Some material may not be suitable for children. This signifies that the film rated may contain some material parents might not like to expose to their young children — material that will clearly need to be examined or inquired about before children are allowed to attend the film. Explicit sex scenes and scenes of drug use are absent; nudity, if present, is seen only briefly, horror and violence do not exceed moderate levels.

PG-13 Parents Strongly Cautioned. Some material may be inappropriate for children under 13. This signifies that the film rated may be inappropriate for preteens. Parents should be especially careful about letting their younger children attend. Rough or persistent violence is absent; sexually-oriented nudity is generally absent; some scenes of drug use may be seen; one use of the harsher, sexually-derived words may be heard.

R Restricted — Under 17 requires accompanying parent or adult guardian (age varies in some locations). This signifies that the rating board has concluded that the film rated contains some adult material. Parents are urged to learn more about the film before taking their children to see it. An R may

be assigned due to, among other things, a film's use of language, theme, violence, sex or its portrayal of drug use.

No One 17 and Under Admitted. This signifies that the rating board believes that most American parents would feel that the film is patently adult and that children age 17 and under should not be admitted to it. The film may contain explicit sex scenes, an accumulation of sexually-oriented language, or scenes of excessive violence. The NC-17 designation does not, however, signify that the rated film is obscene or pornographic.

Operating since November 1, 1968, an important difference between the MPAA and movie rating boards of other countries is the voluntary nature of the American movie rating system. No studio, distributor, theater, or video store is bound by any legislation to follow the ratings applied by the MPAA ratings board.

However, member companies of the MPAA (Disney, 20th Century Fox, Sony/Columbia Tristar, MGM, Paramount, Universal, and Warner Bros) submit all of their releases for ratings along with many other non-member studios. As well, many theaters and theatrical chains have policies whereby they refuse to exhibit movies that have not been rated by the MPAA. The increasing threat by the U.S. lawmakers to put legislation in place, if the industry cannot regulate itself, is incentive for the motion picture industry to keep their own policing efforts in force.

II . Movie Rating System in the United Kingdom

The **British Board of Film Classification (BBFC)** has the responsibility of providing British movie ratings along with British video ratings. Using an employed board of 16 examiners and 3 senior examiners, each movie is usually viewed by 2 people who apply one of the following classifications:

U	Universal, suitable for all.
PG	All ages admitted, but Parental Guidance is recommended. It is the board's policy that movies rated "PG" should not disturb a child of about 8 years of age or older; however, "parents are advised to consider whether the content may upset young or more sensitive children".
12	No one under 12 years of age may see a "12" film or rent or buy a "12" video.
15	No one under 15 years of age may see a "15" film or rent or buy a "15" video.

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18	Suitable only for adults. No one under 18 years of age may see an “18” film or rent or buy an “18” video.
R18	To be supplied only in licensed sex shops to adults of not less than 18 years of age.

The BBFC's *movie ratings* are not enforced by national legislation, leaving local jurisdictions the power to overrule the movie ratings provided by the BBFC. For instance, David Cronenberg's *Crash* was rated 18 by the board, yet banned from exhibition by some local jurisdictions.

However, in 1984, the BBFC was deputized as having authority to provide *video ratings* necessary for the new Video Recordings Act. To this day, the BBFC's ratings provide legislated control over the sale and rental of videotapes and DVDs throughout the U.K.

With this responsibility, the BBFC has recognized the inherent differences between video and theatrical viewing. For instance, the young people may view a video repeatedly, allowing them to more accurately mimic undesirable behaviors such as illegal drug use. As well, it is understood that a video may be watched without adults present, and is shown with far less control than a theatrical presentation. As a result, the BBFC may classify movies released on video into a more restrictive rating than when the same movie was available in theaters.

Further, with new DVD technologies providing additional content such as deleted scenes, documentaries, and production commentaries, the BBFC is determined to account for *all* content on a DVD disc and provide one classification. Thus, a DVD may be classified more restrictively due to sexual, violent, or profane content in this extra material.

At this time, the BBFC is only rating videogames that have strong sexual or violent themes, or those that encourage or stimulate sex, violence, or criminal activity.

III. Movie Rating System in Australia

Getting a late start into the area of film ratings, the Classification Board of the **Australian Office of Film and Literature Classification (AOFLC)** first began identifying media products that should be restricted from children in 1988. But its roots go back to 1917 with a 3-member board in Melbourne.

Currently, the Australian board of approximately 13 members (not including staff support) provides movie ratings, video ratings, and ratings for literature. The board members are broadly representative of the Australian community. Parenting experience is not a requirement.

Using 3 to 5 members of the board to classify a film, Australian film and video ratings

use the following indicators:


G	Suitable for all viewers. It is noted by the board that a “G” movie rating in Australia doesn’t indicate the movie is intended for children, simply that nothing in the movie will be disturbing or harmful to children.
PG	Parental Guidance recommended for children under 15 years of age.
M	Mature, recommended for audiences of 15 years and over. Note: this is not a legally restricted Australian movie rating, but movies in this category cannot be recommended for those under 15 years.
MA	Mature Accompanied. This category is legally restricted in that children under 15 cannot see “MA” films or rent them on video unless accompanied by a parent or adult guardian.
R	Restricted. This category is legally restricted to adults. No one under 18 may view these movies in a cinema or rent them on videocassette.
X	Restricted. This rating applies to sexually explicit material which is restricted to viewers 18 years of age and over.

It is noted that when a movie releases on DVD with additional features, it is considered to be a unique title and is classified as a separate entity from the same movie’s theatrical release. This can result in a more restrictive DVD rating due to increased violence, sex, or language in the additional DVD features.

Finally, while the Australian movie ratings provided by the OFLC are broadly accepted across the country, some states still have the power to classify movies themselves, or to overrule the OFLC rating.

IV. Dan Heller’s Movie Rating System

Thumb Rating System 拇指评级制度

Three Green 	<p>Perfect Film: Three green thumbs indicate the movie was not only superbly made and very entertaining for its intended audience, but also had a good message, or made interesting and/or important observations.</p>
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