



赵英男 编

英文

影视赏析

ENGLISH FROM THE SILVER SCREEN
(Third Edition)

(第三版)



清华大学出版社



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北京

内 容 简 介

本书是在 2005 年和 2009 年出版的同名书第一版和第二版基础上, 根据几年来各用户院校师生提出的改进建议及影视素材的丰富和发展, 精心修订而成。与第二版相比, 除更换了全书 40% 以上的单元影片主题之外, 每一单元内部的框架结构也作了大量的调整, 内容更加丰富。

主要内容包括对 16 部优秀原版影片的学习和欣赏, 以及相应语言点和与电影业相关的文化背景知识的学习。每个单元都设计了听、说、读、写、小组项目等多种练习, 在提高学生语言技能的同时帮助学生扩展知识面、提高独立思考和独立研究的能力。每单元后均附有听力脚本, 便于自测或自学。该书听力练习所需的全部视频材料, 读者可登录 <ftp://ftp.tup.tsinghua.edu.cn> (外语分社-英文影视赏析(第三版)), 或 www.neie.edu.cn (下载中心-其他教学资源), 免费下载。

本书是为非英语专业本科生编写的影视欣赏选修课教程, 也可供广大英文电影爱好者及具有相应英语水平的英语学习者选用。

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前 言

英文影视赏析（第三版）

本教材是在 2009 年出版的《英文影视赏析（第二版）》基础上，经过大量改编、补充和优化编写的第三版。《英文影视赏析（第二版）》于 2012 年获得“北京市高等教育精品教材奖”，并于同年获得“清华大学优秀教材一等奖”。

2005 年，《英文影视赏析（第一版）》出版之时，国内图书市场几乎没有专门为大学本科英语选修课专门编写的影视欣赏教材，可以说，本教材在一定程度上填补了这方面的空白。

本人自 2000 年开始在清华大学为本科生开设公共英语选修课“英文影视赏析”，该课程受到学生的广泛欢迎。在多年教学的基础上，本人不断总结经验，完善课程，在不断提高教学质量的同时，也积累了丰富的素材，为本部教材的编写做好了充分的准备。

《英文影视赏析（第三版）》在第二版的基础上更新了全书 40% 以上的单元影片主题，总体修订量超过 50%，以更新、更好的英语原版影片为输入素材，为学生提供一个地道自然的英语学习环境。在综合提高学生听、说、读、写等语言技能的同时，强调对西方社会文化和影视文化的了解和掌握，提高学生的学习兴趣 and 综合语言水平。

一、教材特点

1. 针对性强

教材专门为非英语专业大学本科文化类选修课程设计。适合大学英语选修课教学的对象、难度和课时安排。教材内容与教学实践的各个环节紧密结合，适合一个学期的完整教学过程。

2. 文化学习与语言训练结合

教材整体结构为以西方文化、电影文化为核心，以优秀影片为输入，使

学生通过生动的文化环境学习语言,了解文化与语言的密切关系。对学生听、说、读、写等语言技能的全方位训练,强调文化学习对语言运用能力的促进作用。

3. 内容新颖,紧跟时代

教材在重温经典的同时,更加重视选取近年来上映的优质影片。影片类型丰富多样,影片内容涉及社会历史文化的方方面面。教学内容鲜活,具有国际性和时代感。

4. 创新的课堂、课后活动设计

教材不仅提供了语言和文化学习的内容,还提供了传统教材中较为缺乏的课堂和课后活动设计。这些活动形式丰富、内容多样,包括组织学生进行专题报告、配音表演、社会实践调研和小组发言等。这些活动的设计,一方面有利于培养学生独立研究的能力和团队合作精神,另一方面为授课教师提供了丰富的教学内容选择。

5. 配套完善

本教材区别于传统的英语学习平面教材,配有完整的多媒体材料,能够极大地提高学生的学习兴趣,以立体的方式综合全面提高学生的语言技能和文化修养,同时大大减少授课教师的备课负担。

二、内容安排

1. 全书共八个单元,根据各个学校选修课课时设置的不同,可安排一学期或两学期使用。每单元由 Part A、Part B 和 Part C 三个部分组成。每单元均附有听力练习原文。

2. Part A 为对本单元核心影片的深入学习和赏析,其中包括 Section I 和 Section II 两个部分。

Section I 是观影前的介绍和准备,内容包括:

- (1) 影片的主演、导演、制片公司的介绍
- (2) 故事情节介绍
- (3) 影片中精选的口语表达法

这些内容有助于学生更好地理解影片内容、提高听力水平、加强口语会话能力。

Section II 是观影后的练习和欣赏部分,内容包括:

- (1) 口语练习

本部分设计的各种问题,或针对影片内容的细节,或针对影片的主旨,

或以影片为基础展开开放式讨论，目的在于为学生提供口语练习的话题，展开讨论，使学生在口语训练的同时加深对影片的理解。

(2) 听力练习

本部分选取影片中的经典对白，通过形式多样的听力练习设置，对学生进行较高强度的听力训练。

(3) 配音练习

本部分选取听力练习中的部分材料，使学生在完全听懂的基础上，模仿原声对白的语音语调，做配音练习，进一步提高会话水平和学习兴趣。

(4) 阅读理解

本部分选取两篇精彩的英语影评原文，一方面训练学生的阅读理解能力，另一方通过阅读影评，进一步加深对影片的主旨、人物、艺术特色等方面的理解，达到真正看懂影片的目的，并且学习影评的写作技巧。

(5) 文化点及其他补充内容

本部分提供了影片当中所涉及的文化点和拍摄花絮等内容，扩充学生的知识面，提高学生的学习兴趣。

(6) 作业

课后作业形式多样，包括写作、翻译、观看课后布置的电影并写影评、某一专题的独立研究项目以及准备小组发言等。

3. Part B 为对本单元第二部电影的赏析。

这部分影片的选择与第一部分选取的影片有一定的内在衔接性，包括 Section I 和 Section II 两个部分。其中，Section I 提供影片的简介和内容提要；Section II 为精彩片段赏析。

4. Part C 为影视文化知识的补充学习。

这个部分的设置旨在为学生提供更为宏观、广阔的电影文化知识，提高其学习和欣赏影片的兴趣和能力。内容包括：西方电影发展简史、电影类型综述、美国电影制片公司、国际 A 类电影节、奥斯卡奖、好莱坞星光大道、20 世纪著名导演、中国电影发展简史等。

三、其他说明

1. 每一单元之后附有本单元 Part A-Section II 中听力练习的原文，因而不另提供听力练习的参考答案。

2. 每个单元作业部分安排的独立研究项目, 全班同学分组完成, 可以在每次课前安排一个小组发言, 也可以在学期内安排单独一次课, 请各个小组集中展示。

3. 课时安排可视各院校具体课程安排而定。一般来说, 如果不包括影片的观看时间, 每单元的 Part A 需要 2~3 个课时, Part B 和 Part C 可以安排学生自学完成。

4. 本教材的配套视频可在清华大学出版社提供的服务器上免费下载, 下载地址: <ftp://ftp.tup.tsinghua.edu.cn> (外语分社—英文影视赏析 (第三版)), 或 www.neie.edu.cn (下载中心—其他教学资源)。

本教材是作者在多年教学实践的基础上不断积累素材, 积累经验, 突破传统听说教程的模式所进行的大胆尝试。因作者才疏学浅, 书中难免会有不当之处, 热忱欢迎读者批评指正。

编 者

2013 年 3 月

于清华园

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Unit One



Part A Singin' in the Rain

"Ladies and gentlemen, stop that girl!...That's the girl whose voice you heard and loved tonight! She is the real star of the picture..."



MGM'S *TECHNICOLOR* MUSICAL TREASURE

Starring
GENE KELLY
DONALD O'CONNOR
DEBBIE REYNOLDS



Released by:	MGM (1952)
Directors:	Gene Kelly and Stanley Donen
Songs:	Freed and Brown
Cast:	Don Lockwood...Gene Kelly Cosmo Brown...Donald O'Connor Kathy Seldon...Debbie Reynolds Lina Lamont...Jean Hagen R. F. Simpson...Millard Mitchell
Awards:	two nominations for Oscar: Best Supporting Actress and Best Musical Score

Section I Before Watching the Movie

1 Gene Kelly



Born in 1912 in Pittsburgh, Pennsylvania, Gene Kelly was greatly influenced by his mother who loved the theater and sent him to dancing lessons.

After graduation from University, Kelly taught dance for six years. Kelly's big break came in 1940 when he was **cast** as the **lead** in the musical *Pal Joey*. He played the part of an Irish nightclub singer who was a good-for-nothing loner. The show was a hit and Kelly attracted the attention of Hollywood studio executive Louis B. Mayer who would like to have him under contract for the MGM studio for which then Kelly worked for 16 years.

His first Hollywood film was *For Me and My Gal* (1942). After a couple of years doing **stock** musicals, Kelly made a breakthrough with *Cover Girl* (1944). Thereafter, he established his reputation as an actor and dancer, but his contribution to the Hollywood musical also included



choreography and direction. He also made use of special effects, as in the “Alter-Ego” **number** in *Cover Girl*, where he danced with his reflection.

Kelly consciously integrated dance into film in order to help the audience gain insight into the types of characters he played. Kelly often played a guy who feels that the best way to get what he wants is to impress people. He almost always realizes, however, that his **brashness** offends people, and that he will more easily succeed by being himself. Though Kelly’s characters are naturally high-spirited, they also have a somewhat sad aspect and tend to **brood** about their loneliness at key moments in the films. And while most of Kelly’s audiences were not really aware of his sophisticated techniques—thus the magic—virtually all found him uniquely appealing as a leading man.



Nowhere was he more engaging than in 1952’s *Singin’ in the Rain*. One of the all-time great movie musicals, and perhaps the film most associated with Kelly. This comedy illustrates the late-1920s **transition** from silent pictures to “**talkies**.” *Singin’ in the Rain* **showcases** the considerable acting, singing, and dancing gifts of Debbie Reynolds and Donald O’Connor, but it is Kelly who dances away with the movie. His **rendition** of the title song has become an **icon** of American entertainment.

Notes:

- | | |
|-----------------|---|
| 1. cast | v. to assign a certain role to (an actor or actress) |
| 2. lead | n. the leading role |
| 3. stock | a. repeated without any thought or originality; routine |
| 4. choreography | n. the art of creating and arranging dances |

- | | |
|---------------|--|
| 5. number | <i>n.</i> dance, song, etc. for the stage |
| 6. brash | <i>a.</i> hasty, rash ~ness, <i>n.</i> |
| 7. brood | <i>v.</i> to be deep in thought |
| 8. transition | <i>n.</i> passage from one form, state, style, or place to another |
| 9. talkies | <i>n.</i> a movie with a sound track |
| 10. showcase | <i>v.</i> to display prominently |
| 11. rendition | <i>n.</i> performance of a musical or dramatic work |
| 12. icon | <i>n.</i> an image; a representation |

2 Synopsis



As the film opens in 1927, **dashing** Don Lockwood and blonde beauty Lina Lamont are one of Hollywood's favorite romantic teams and they are extremely welcomed by fans all over the country. They are so often paired romantically in movies that fans are convinced that their relationship extends beyond theaters. Lina mistakenly believes their on-screen love is for real, because she read it somewhere. In Don's mind, however, Lina is no more than a co-star. This is especially true once he meets and falls for the **suave** Kathy Selden, a self-respecting and "serious" chorus girl.

Don and his less famous former partner, song-and-dance man Cosmo Brown, have worked their way to the top the hard way. Then **The Jazz Singer** opens, and Hollywood is turned upside down, because it is the first movie with voice while all the previously made are silent ones. Monumental Pictures boss R. F. Simpson decides that he must make a talking movie to follow the new



cinematic rules and a pleasant voice becomes a necessity on the **lot**...

Notes:

- | | |
|---------------------------|--|
| 1. dashing | a. marked by showy elegance; fashionable |
| 2. suave | a. smoothly agreeable and courteous |
| 3. <i>The Jazz Singer</i> | produced by Warner Bros. studio in 1927 as the first musical movie. It got the special award of the first Oscar in 1929. |
| 4. lot | n. a film studio |

3 Expressions Study

- 1) They used to **make such a fuss** over me.
to make such a fuss: to worry too much about sth. not very important
- 2) But most important of all, I continue **living up to** my motto: dignity.
to live up to sth.: to put one's faith, principles, etc. into practice
- 3) For heaven's sake, what's the **big idea**?
big idea: good idea, great idea
- 4) I'd like very much to know **whose hospitality I'm enjoying**?
to enjoy one's hospitality: to get cordial and generous treatment of guests
- 5) Don't tell me, you are a French aristocrat, and she is a simple girl of the people, and she won't even **give you a tumble**.
to give sb. a tumble: to show interest in
- 6) She is the first dame who hasn't **fall for your line** since you were four.
to fall for sth.: to fall in love with sth.
- 7) **Snap out of it**.
to snap out of it: to stop grief or complaining and pull oneself together
- 8) I think we **have** another smash **on our hand**.
to have sth. on one's hand: to be sure to get sth.

9) 'Cause you liked her, **I could tell**.

I could tell: I knew

10) We're going to **make our best feet forward**.

to make one's best feet forward: to do sth. that one is best at

11) Are you **speaking for** Lina also?

to speak for sb.: to say on behalf of sb.

12) **Hold it a second!**

to hold it a second: to wait a minute

13) Everybody is **picking on** me!

to pick on: to find fault with

14) No, there is no use **kidding myself**.

to kid oneself: to fool oneself

15) Do you think it will **get by**?

to get by: to pass; to be accepted

16) Why do you think Zelda **is in such a sweat**?

to be in sweat: to worry about sth.

17) Why don't you **tell her off**?

to tell off sb.: to blame sb.



Watch the movie now!

Section II After Watching the Movie

1 Oral Practice

A. Discuss with your neighbors and give answers to the following questions.

- 1) Why does Lina believe that Don loves her?
- 2) Why is Don the superstar attracted to the nobody girl Kathy?
- 3) What new profession came along with the talkies?

- 4) Why do the audience laugh off *The Dueling Cavalier* at the preview?
- 5) What is the story *The Dancing Cavalier* about?
- 6) What is the idea of the number "Broadway Melody?"
- 7) Why does R. F. give way to Lina before the premiere show of *The Dancing Cavalier*? What does Lina want?
- 8) How do you understand the memorable singing-dancing sequence of Kelly's *Singin' in the Rain*?
- 9) Don needs a proper setting to show his love to Kathy. What do you think is a proper setting for you if you were to show your love to your boyfriend/girlfriend?
- 10) Could you picture the transition of movie industry in the 1920s?
- 11) Why was musical the main trend at the early talking movie age?
- 12) List some other musicals that you know. See if you can make the longest list in your class.
- 13) Do you think musical is still loved by audience today? Why or why not?

B. Read the tongue twisters with your partners one by one.

- ♣ Around the rocks the rugged rascal run.
- ♣ Sinful Caesar sips his snifter, seized his knees and sneezed.
- ♣ Moses supposes his toeses are roses, but Moses supposes erroneously;
Moses, he knows his toeses are not roses, as Moses supposes his toeses to be.

2 Listening Drills

A. Watch the segment on Don's account of his success story. Listen carefully and fill out the table below.



motto	<i>n.</i> a maxim adopted as a guide to one's conduct
society	<i>n.</i> the rich, privileged, and fashionable social class
make a fuss over	pay too much attention to
vigorous	<i>a.</i> energetic, robust
conservatory	<i>n.</i> a school of music or dramatic art
round out	complete
exclusive	<i>a.</i> expensive
embark	<i>v.</i> to set out on doing sth.
strand	<i>v.</i> to bring into a difficult or helpless position
live up to	to put one's faith, principles, etc. into practice
vaudeville	<i>n.</i> a variety show

	Lockwood's Verbal Description APPEARANCE	The Screen Version REALITY
1	With him (Cosmo), I used to perform for all of Mom and Dad's society friends.	
2		They sneaked into movie theatres to watch a vulgar movie <i>The Dangers of Drucilla</i> .
3	To this was added rigorous musical training at the Conservatory of Fine Arts.	
4		They gave vaudeville performance and weren't always received with applause—sometimes they lost job.