

<<英语影视欣赏>>

图书基本信息

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内容概要

欣赏英美原版影视作品是广大英语学习者接触地道的英语表达，了解英语国家社会、历史和文化的的重要途径。

由方映和刘蕾主编的《英语影视欣赏》的编写旨在帮助英语学习者提高理解、欣赏和运用英语语言的能力，并增强跨文化交际的意识和能力。

本书按照英语影视作品的主题划分为十章，每章从故事梗概、对白佳句以及文化背景等角度重点介绍一部有代表性的影视作品。

每章节包含知识预测、知识概述、知识复习和知识拓展四个板块。

书籍目录

Chapter 1 Friendship—Friends
Chapter 2 Campus Life—Dead Poets Society
Chapter 3 Family Life —On Golden Pond
Chapter 4 Love—Four Weddings and a Funeral
Chapter 5 Struggle—Gone with the Wind
Chapter 6 Fashion—The Devil Wears Prada
Chapter 7 Destiny—Forrest Gump
Chapter 8 Hope—Shawshank Redemption
Chapter 9 Social Problem—Philadelphia
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章节摘录

版权页：The term “ Romanticism ” did not arise until the Victorian period. Nonetheless , poets such as William Wordsworth were actively engaged in trying to create a new kind of poetry that emphasized intuition over reason and the pastoral over the urban , often eschewing modern forms and language in an effort to use “ new ” language. Wordsworth defined good poetry as “ the spontaneous overflow of powerful feelings ” . Samuel Taylor Coleridge , another prominent romantic poet and critic in his *Diction of Poesy or Art* sees art as “ the mediatrix between , and reconciler of nature and man ” . Such an attitude reflects the dominant theme of romantic poetry : the filtering of natural emotion through the human mind in order to create art. Coupled with an awareness of the duality created by such a process. Realism often refers more specifically to the artistic movement which began in France in the 1850s. These realists positioned themselves against romanticism , a genre dominating French literature and artwork in the late 18th and early 19th centuries. Purporting to be undistorted by personal bias , Realism believed in the ideology of objective reality and revolted against the exaggerated emotionalism of the Romantic Movement. Truth and accuracy became the goals of many realists. Realism in the visual arts and literature refers to the general attempt to depict subjects in accordance with secular , empirical rules , as they are considered to exist in third person objective reality.

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