

英文电影赏析

Watching and Understanding
English Movies

刘华 徐亮 陈立◎编著



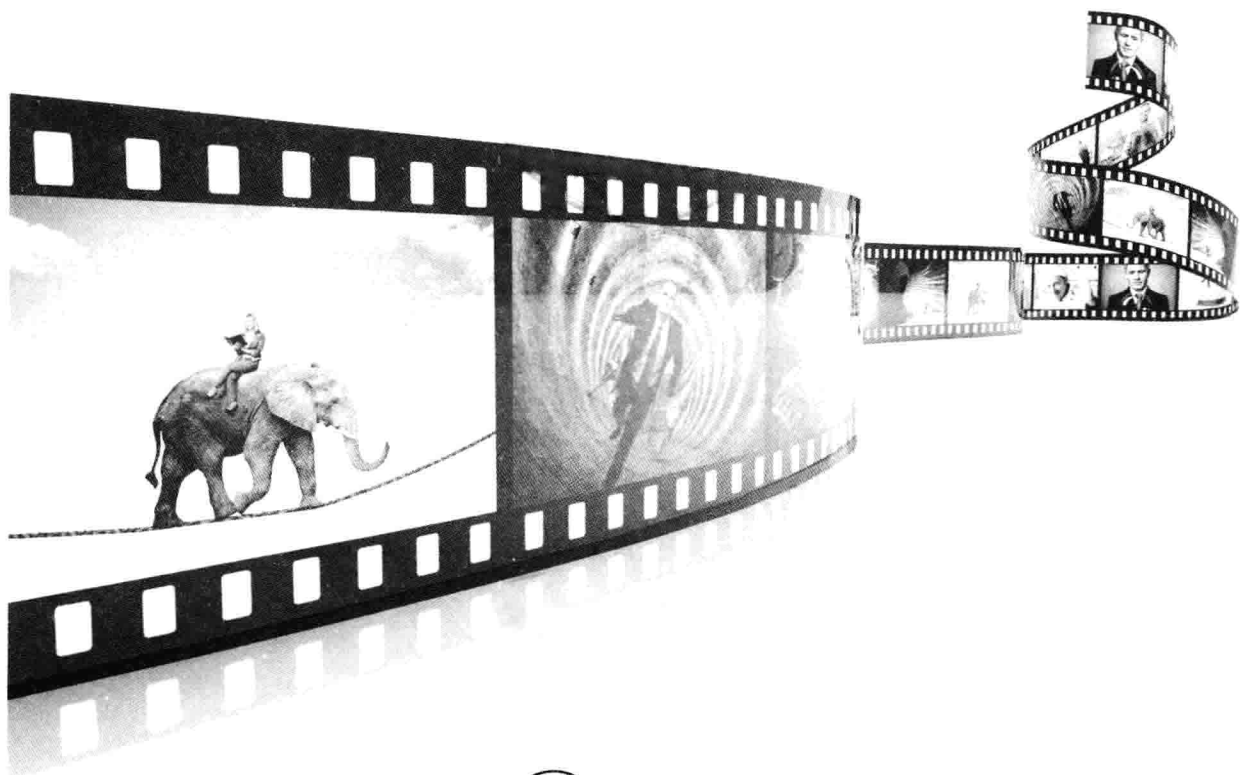
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内容提要

本书选取了八部当今颇具代表性的英文电影作品,用通俗、简易的英语撰写,对所选作品进行了详细的介绍、分析和讨论。全书以电影观众和读者为中心,以“赏”和“析”结合为宗旨,采用开放式练习和提问的方式帮助观众更好、更充分地理解和欣赏英文电影作品。本书互动性较强,适合国内喜爱英文电影且具有一定英语阅读水平的读者,也可用作高校英文电影通识课教材。

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前 言

电影是声音和画面的结合,是光与影的世界。电影也被人称做“第七艺术”,是继古老的音乐、舞蹈、绘画、建筑、雕刻以及诗歌六大艺术之后诞生于近代的一门新鲜的艺术。较之其余六大艺术,电影拥有更为年轻、活泼的生命,充满了非凡的活力和创造性,吸引着一代又一代人迈进影院,也让新千年的人们流连于各大视频网站,搜索、观看或下载大量声情并茂的电影作品。如今,电影的拥趸在很大程度上超越了其他几大艺术,可以说,其影响之大,是任何其他艺术形式所不能及的。

当然,电影也是其他几大艺术形式综合而成的产物。一部电影作品通常集成了诸多元素——浮光掠影中,落座于影院的观众往往会在屏幕上捕捉到音乐、舞蹈、绘画、建筑、雕刻或诗歌的影子,聪明的导演或编剧也总是能有机而巧妙地将这些成分组合起来,制作出令人心动的产品,剔除这些元素的电影则是无法想象的;同时,其他的艺术形式也往往因电影的普及和大众对成功电影作品的追捧而获益匪浅。可以说,电影与其他艺术形式(如小说)是相辅相成、相得益彰的关系。

“看电影”是许多人的爱好,是影迷生活中不可或缺的成分。对某些人来说,“看电影”似乎已成为一种生活方式,影响并塑造着他们的生活习惯、行为方式甚至价值观。“看电影”首先是一种观赏活动——“观”即“观看”,意味着全神贯注、专心致志于作品的形式和内容;“赏”是“欣赏”,意味着受众期待从一部影片中获取最大程度的愉悦。观众若要获得观后的快乐,“看懂”便很是重要。那么何为“看懂”呢?所谓“懂”,就是“看懂”影片的主题和思想,“看懂”它的叙事方式和结构,“看懂”其中的对白,“看懂”作品所包含的音乐、动作、剪辑方式、摄影机的方位和运动、背景和布光、道具、画面布局等等。换句话说,“懂”即是通过重新发现电影所采用的独特语言来理解影片的故事以及它所传递的主要信息;唯有了解了一些基本的电影知识后,我们才能真正“看懂”一部作品。

然而,“看懂”一部影片之后就罢手、就停歇、就将作品抛之脑后,是不能使人获得深层次的体验和愉悦的;这跟读完一部经典的小说后随即将它束之高阁一样,是一种草率的行为,于自己、于作家都似乎不大公平。相反,“赏”之后再辅以“析”,则会将观影的经验带入一个更高的境界。所谓“析”,就是“分析”、“剖析”,是条分缕析、抽丝剥茧,意味着理性却又不乏激情的思考,是对影片语言、技巧以及细节的充分关注,是调动感官和大脑对影片进行解构和重新建构的过程,是观众自觉地参与到影片中、与电影人交流和对话的一种方式。观看一部影片之后,只有进行分析,才能进一步弄懂电影人是如何讲述故事,达到自己的目的,让作品以他们设计好的方式影响和作用于观众的。

所以,“赏析”一部英文电影,绝非只是泛泛地介绍它的制作背景、故事内容、演员阵容或者



获奖情况,也不仅仅是为了探讨、介绍其中的西方文化信息,更不是通过摘录和分析影片中的英文对白来帮助大学生们更好地学习英语。“赏析”一部英文电影其实是“赏”、“析”结合,以“赏”为目标、“析”为手段,二者结合,才能创造真正有益而富有情趣的观影活动。“赏”、“析”结合才叫做真正的“看”电影。本书正是基于“看电影”的这种定位和终极目标而撰写的,作者的初衷是促使和帮助观众,尤其是国内的英语专业或者对英文电影感兴趣的大学生群体更好、更充分地观赏和理解英文电影,使我们的观影经历更加富有意义、更加脚踏实地。

作为长期在高校教授英文电影赏析课程的团体,本书作者常常因手头缺少一本通俗易懂、充分结合了“赏”和“析”两大元素且便于操作、互动性强的教程而苦恼,在吸取了国内外现有的同类教程以及其他通识课程所选材料的经验和智慧的基础上,本书作者以“赏”、“析”为目标,精选了英语世界中较有代表性的八部影片,从介绍电影的基本知识入手,以通俗、简易和地道的英语向观众和大学生群体描述、解释电影制作和拍摄过程中所涉及的主要手段、技巧和叙事方式,通过数量丰富且互动性强的练习和提问,引导读者和观众对影片进行细细品味、分析和讨论,使他们有机会通过自己的努力获取对影片的最大认识和欣赏,让他们的观影经历更加有趣、生动和难忘。

本书分为九章。第一章为总论,阐述电影艺术的基本概念、特点和构成成分,西方电影的发展历史,以及“看电影”本身所具有的“观”、“赏”性质。总论之后的每一章均体现“赏”、“析”结合的主旨和特色,分别围绕一部英文电影展开,内容包括电影基本理论和知识、本章电影简要情况、本章电影相关话题、欣赏导航、观看电影、讨论分析及定位重放、赏析后延伸写作、推荐同类影片和影评、词汇表等部分。每一章的具体设计都尽量突出“赏”、“析”二字,通过引导读者详尽分析已观看的英文电影,来提高他们对该影片以及电影这种独特艺术形式的认识、理解和欣赏水平。为方便读者查阅和检索,本书的附录部分还一一列出了书中提到过的英文电影及其汉译片名。

本书采用全英文撰写,文字通俗易懂,可供国内对英文电影感兴趣的普通读者使用,也可用作高校英语和非英语专业的通识课教程,亦可为教授英文电影赏析一类课程的教师所用。本书包含较多的相关阅读材料以及丰富有趣的互动练习、提问和延伸写作任务,比较便于课堂操作,教师可按照每一章的脉络,引导学生完成每一个赏析环节,以提高他们对英文电影的赏析能力,拓宽他们的视野,同时进一步培养他们独立思考和审美的能力。

本书主体撰写由刘华完成,相关电影的基本情况以及影评由徐亮提供,每一章中的词汇表及全书校订由陈立完成。本书撰写完成后已在作者所在的宁波大学试用三年,在师生反馈的基础上已作相应增删和修改。尽管如此,书中仍然存在许多缺陷和不足,欢迎广大读者批评指正。

编者

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Chapter One

Movies: an Overview

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- 1.2 *What Is a Movie?*
- 1.3 *History of Movies*
- 1.4 *Basics about Movies*
- 1.5 *Movie-Watching: Appreciation and Analysis*
- 1.6 *Questions for Discussion*
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1.1 Introduction

For students eager to explore the English language and the world behind it, watching movies is no doubt a practical and enjoyable tool for learning to speak English as well as understanding the cultures and values of the English-speaking countries. Many of us watch English films on TV, or DVDs. Some do this on a daily basis. By unfolding life events right before our eyes, these films present us a “living language”, a language that is “up-to-date” with the latest use of English words and expressions. At the same time, films and movies provide insightful learning experiences on cultures of native speakers which we are unlikely to have in the classroom or the real life.

Watching English films (especially those containing plenty of speaking) exposes learners to a large vocabulary, conversational and colloquial in particular. Their stories and characters, often interesting and attractive, also encourage learners to understand and imitate the pronunciations and intonations. Many students would acknowledge that, being itself an entertaining experience, watching English films indeed enhances their language proficiency.

But seeing an English movie means far more than understanding its words and expressions or picking up the accent of its protagonist. Nor is learning a language solely about speaking with the “right” sort of pronunciation. There are other skills that “knowing a language”



entails—reading, writing, translation, etc. skills that at first glance do not have much to do with watching an English film, yet may well develop themselves depending on how a student views the act of watching and what kind of activities he or she decides to be engaged in for the sake of a better comprehension and appreciation of the film.

To understand the messages a film conveys and how they are transmitted, it is always necessary to read articles related to filmmaking in general and to the film the student is heading to watch. Going over such texts, which may happen both before and after watching, is beneficial to one's proficiency in reading. Discussions and writing about what he or she thinks of the film, on the other hand, help improve the student's speaking and writing abilities.

Besides all the positive things about learning a language, English movies also open our eyes to a different world. They tell us a lot about the country where they are made by showing us its history, culture, and lifestyle of its people. They help us discover these people's faiths, attitudes and aspirations. They make us meditate over our reality, re-examine our life and question our beliefs, and like great novels, many English movies bring us closer to human behaviours, conditions and spirit that have largely remained unknown to our senses. Many film viewers would agree that beneath the fascinating story of a movie, there is a deeper meaning, something that runs quiet yet strong and that provokes careful thinking and heated debates. In some ways, seeing an English movie resembles a physical as well as spiritual journey in a foreign land.

For all the things mentioned above, watching a movie should never be a mere pastime.

1.2 What Is a Movie?

A “movie” enacts a story by sound and a sequence of images giving the illusion of continuous movement. For some people it is a form of entertainment. In the most general terms, “film”, a word that refers to “photographic film” (also called “stock film”), a material used as the primary medium for recording and displaying motion pictures, is also used for what we see in cinema. There are other names for “movie” as well, including “motion pictures”, “picture”, “picture show”, “moving picture”, “photo-play” and “flick”. “Movie” is a common name for “film” in the United States, while in Europe people tend to adopt the more popular term “cinema”.

1.2.1 The Seventh Art

Movies are also known as “the Seventh Art”, a term coined by the Italian film theoretician Ricciotto Canudo in 1911, who saw cinema as “plastic art in motion”. Canudo argued that cinema was a new art, a synthesis of the spatial and temporal arts, an elaborate mixture or combination of the five ancient arts: architecture, sculpture, painting, music and poetry. Later, Canudo added dance as a sixth art and put it together with music and poetry, making

cinema the seventh art.

Many people also consider movies as a type of integrative art combining different elements from various representational arts, such as literature, theatre, painting, music, dance and sculpture. Film writer James Monaco, for example, claimed that film has combined the works of the older arts and with its technology it is able to create remarkable images and impressions. Like painting, movies are able to capture moments in time that draw the viewer's attention. In addition, movies reproduce many images throughout a number of scenes and succeed in reflecting the concept of motion. In films, scene and images are made alive to appeal to the viewer through motion and connecting with real situations. In a sense, movies are doing what painting has always been striving to achieve.

Like novels in literature, there is a story in a movie, although stories in the former are told in the perspective of the authors while a movie does that through the director. The close tie between the two is often seen in movies that are in fact based on novels or some literary classics, such as *Pride and Prejudice*, a 2005 movie based on English writer Jane Austen's novel and nominated for 4 Oscar Awards, and the 1985 *A Room with a View*, a movie based on English writer E. M. Forster's 1908 novel.

Movies are closely connected with theatre or drama performance. Both of them place actors and actresses in roles so as to represent characters as vividly as possible. Both rely on set or scenery design and construction to present a story, although movies, with the help of cameras and cinematographs, are able to capture the actions of the performers from various angles. The link between movies and theatre is so old that motion pictures in their earliest forms were in fact a duplication of theatrical performances. Musicals, a film genre in which several songs sung by the characters are interwoven into a narrative, are typical cases which contain clear traces of theatre.

As the technology of cinema progresses, music has become an essential part of film. Music was first used in silent films in the earliest stage of motion pictures, played along with dialogues such as in *The Birth of a Nation*, indicating a rise in the action, suspense, or to portray a certain character as good or bad. As cinema got more advanced, music was integrated into the film wherever the director found fit. Music throughout a movie production is now very common as it is used for sound effects, background music, speech, etc.

Like music and painting, dance is also an element often seen in film, especially in those demonstrating the life of dancers, telling the origins of various dance forms, or simply using dances as the base of the plot. *Center Stage*, for example, is an American drama film about some young dancers at the American Ballet Academy. On the other hand, viewers often see a direct tie between cinema and architecture of the time. The sets and scene artworks of expressionist films, for example, often show spectacular



Singin' in the Rain exemplifies the strong connections between movies and the theatre.



buildings of sharp angles, great heights and crowded environments. In some movies, the audience can see modern architecture from the enormous towers and power plants, or massive and strange cities.

1.2.2 Movie Production and Science

As movies are produced by recording images with cameras, or by creating images using animation techniques or visual effects, cinematic production is impossible without science and technology. To record motion pictures, materials like transparent celluloid are used, coated with light-sensitive chemicals. This forms the link between movie production and chemistry. Cameras and projectors are tools that make it possible to shoot pictures and project them at various speeds. Sophisticated filmstocks and lenses allow directors to film in dim conditions. Such technologies were in fact developed as the basis for photography and together with other techniques specially designed for moviemaking they are known as “cinematography”. As making motion pictures is chiefly about recording images and sounds, both quality and effects of which heavily depend on lighting and colour, cinematic production also goes hand in hand with progresses in fields like electromagnetics, optics, acoustics and machinery. In modern times, digital technology has become the driving force behind changes in movie production. With blockbusters being created using advanced computer techniques, the 21st century is undoubtedly a revolutionary age for cinema production. A notable example may be *The Lord of Rings*, a Hollywood blockbuster that heavily relies on digital technology.

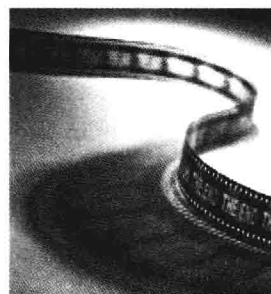
1.3 History of Movies

Thousands of years before movies were born, other forms of art like plays and dances were already crucial components of people’s life throughout the world. In fact, modern cinema has borrowed a great number of concepts and ideas from these traditional things.

Today, familiar names such as “scripts”, “sets”, “costumes”, “production”, “direction”, “actors”, “audiences”, etc. are terminology commonly used in association with stage performances which have been millennia old.

A lot of tools, mechanism and technology are used in filmmaking. These include various types of cameras, projecting equipment, motion-producing devices, the celluloid film, editing and other cinematic techniques, sound-creating devices, and the studio system.

Film-related technologies have taken centuries to improve and diversify, and filmmaking would have been impossible without such inventions and renovations.



Celluloid is a transparent material used to record motion pictures.



1.3.1 Birth of Movies

In 1895, Louis Lumiere from France invented the first motion picture camera. It was a portable film processing unit and projector called the cinematograph. In the same year, Lumiere, together with his brother, used this newly created device to present projected, moving, photographic pictures to a paying audience of more than one person. Since then, motion pictures have become very popular and this is why it is often said that the Lumiere brothers began the motion picture era.



A film projector is a machine used to show motion pictures.

The first motion picture that was ever made and released to the public was named *Workers Leaving the Lumiere Factory* (in French *La Sortie des Usines Lumiere*, also known as *Employees Leaving the Lumiere Factory*, or *Exiting the Factory* in the United States). This first motion picture is a very short black-and-white silent documentary film that ran 46 seconds only. It was directed and produced by Louis Lumiere and consists of a single scene in which workers were leaving the Lumiere factory. Another film made by the Lumiere and also one of the earliest in the film history, *Train Arrival in the Station of La Ciatat*, shows a train pulling into a station and passengers disembarking.

The Lumiere brothers were the first people travelling to different parts of the world, shooting pictures and showing them in public. Most of their films centred on realistic subjects, some recording simple unrehearsed events, a few about single and prearranged incidents. Contents in the Lumiere films mainly include military activities like manoeuvres and parades, everyday scenes like busy streets and markets, official events like ceremonies and official journeys by leaders, comical or historical fiction, circus or music-hall entertainment, and so on. A few Lumiere films also depict the world of work, like people doing their job in a factory or farming in the field. In general, a great majority of their films concentrate on everyday life and in Western countries they show people's way of life shortly before the car came to major urban centres. The purpose of filmmaking, for the Lumiere brothers, was to record events in motion, or to capture the movement at the time it takes place. Film, at that time, was chiefly used as "a tool for representing life" and clips or footages made in such manners were called "actualities", which had a surprisingly powerful effect on the audiences because moving images were so novel. When shown an image of a train rushing towards the camera, for example, moviegoers jumped out of their way.

1.3.2 Intentions of Movies: at the Start and Always

At the time when the earliest films were made, like those by the Lumiere brothers, most filmmakers wanted to present the reality to the public. Through cameras and cinematographs, the new medium aimed to capture and record scenes in real people's life. While photography leads to still pictures that make moments of life stay, filmmaking shows what life is like in



The Lumiere brothers

motion. In the films of the Lumiere brothers, for instance, we see workers coming out of the factory when their day of work was finished, passengers boarding or getting off a train, women washing clothes on a river, fishermen sailing out to the sea, a photographer coming ashore, or police officers patrolling in the street. These films serve an invaluable role in documenting life at the turn of the century as they provide us an authentic glimpse into people's real life in that era. From such films we obtain knowledge about nature, people and their living environment, which is reliable as well as direct. On the other hand, at the time when they were made and shown, these motion pictures also enabled people to see what was truly happening around, familiar things and images which otherwise would have remained unnoticed. Another thing that should be remembered about the earliest films is that for the first thirty years of their history, movies were silent, although accompanied by live musicians and sometimes sound effects.

As films in the earliest stage were made in an attempt to record reality, they may touch and register every aspect of people's real life in a certain era and sometimes even contain elements of comedy as well. *The Sprinkler Sprinkled*, for example, is Lumiere's first comedy film screened in 1895. This film portrays a simple practical joke in which a gardener is tormented by a boy who steps on the hose that the gardener is using to water his plants. With the development of filmmaking, however, motion pictures no longer confined themselves to recording. Instead, more and more films began to go deeper and "explore the human soul". The inner world of man—what he thinks, believes and feels, has gradually arisen as an important focus of many filmmakers. A good example may be *Saving Private Ryan*, an American film set in World War II, where Captain Miller and his team kept asking why many lives should be sacrificed to find and save the last surviving brother of three fallen servicemen.

Besides, film is also adopted as a "narrative" tool, that is, a special medium through which stories are told, accounts of real stories as well as fantasies. Sci-fi films, for instance, are those films that contain extremely fantastic tales and a remarkable example in this category may be *Mars Attacks*, a 1996 comic science fiction film that tells a fantastic story in which the Martians launched a full-scale invasion of Earth and were finally defeated by the noise of a song. In other cases, films are made for art's sake, like the 1966 English language art film *Blowup*, in which the Italian director Michelangelo Antonioni examined issues of perception and reality as he followed a young photographer's attempt to discover whether he had photographed a murder. There could be many more possible reasons and purposes for which a film is made and shown, as it is often said, "The camera is for ever open to the world."

1.3.3 Development of Movies: People to Remember

Following the silent films of the Lumiere brothers in France, filmmaking soon spread to North America, where enthusiasts joined the trend by devising new equipment and techniques.



Making and displaying motion pictures soon developed into a profitable business. During World War I when the growth of European cinema was interrupted film industry in the United States flourished with the rise of Hollywood. Typical films produced in the US at the time include *The Birth of a Nation* (1914) and *Intolerance* (1916), great innovative works of D. W. Griffith.

During the 1920s, new technologies and inventions made it possible for filmmakers to add to each film a soundtrack of speech, music and sound effects synchronized with the action on the screen. To distinguish from the earlier silent films, these sound films were called “talking pictures”, or “talkies”. *The Jazz Singer*, for example, is generally considered the first talking picture ever made.

Almost during the same years, natural colour was introduced in filmmaking, marking the next major step in the development of cinema. *The Toll of the Sea*, which was made in 1922, was the first Hollywood colour feature film and after the end of World War II, more and more movies were filmed in colour, and by the end of the 1960s, a vast majority of filmmakers had been producing colour films.

Since the 1960s when the studio system was no longer popularly used, there have been plenty of changes with the production and style of film. Various New Wave Movements came up and a great number of film schools also emerged, putting out well-educated independent filmmakers all over the world. More recently, in the latter half of the 20th century, digital technology has become a major driving force behind the changes with modern filmmaking.

In summary, in more than a century’s time, motion pictures have developed into a most important tool of communication, entertainment and mass media in today’s world. Besides the Lumiere brothers who produced the first range of films, a number of other names are worth remembering in the history of cinema.

George Méliès

George Méliès was a French filmmaker famous for making many technical and narrative developments in the earliest cinema. As a very innovative filmmaker in using special effects, Méliès built the first studio in 1897 and discovered a number of special effect techniques including the “stop trick”, “double exposures”, “dissolves”, and so on. Among them, a stop trick is a special effect that makes the filmed object seem to disappear, whereas a double exposure (also called multiple exposure) is when two or more individual exposures are made to create a single photograph. George Méliès was the first to incorporate special effects consistently in his films. Among his works, the 1902 *A Trip to the Moon* was a widely-recognized black and white silent science fiction film.

Brighton School

This was made up of several photographers from the British city of Brighton, including G. A. Smith, J. Williamson and E. Collins. These people were the first to use techniques such as “double exposure”, “superimposition”, “panorama”, “long shots”, “close-ups”, etc. signalling



the start of the modern technique of “montage”. Among these techniques, superimposition is the placement of an image or video on top of an already-existing image or video, usually to add to the overall image effect, but also sometimes to conceal something. A panorama is a technique that captures images with elongated fields of view, whereas a long shot, often seen in photography and video, typically shows the entire object or human figure. Close-ups, as one of the standard shots used regularly in film photography, display the most detail, for instance, that of a face or the eyes. Finally, montage is a technique in film editing in which a series of short shots are edited into a sequence to condense space, time and information. Motion pictures made by the Brighton School already reflected some narrative features of the typical chase films and paved the way to thrillers and western movies in later days.

Edwin S. Porter

On the other side of the Atlantic Ocean in America, a few pioneers followed the steps of George Méliès and the British Brighton School.

Among America’s early film pioneers, Edwin S. Porter was most famous as a director with Thomas Edison’s company. In his early years, Porter worked both as an inventor of electrical devices that had improved communications, and a projectionist who toured the two Americas while showing films. Later he took charge of motion picture production at Edison’s New York studios and during the first decade of the 20th century he became the most influential filmmaker in the United States. In his films, Edwin S. Porter used the technique of dissolves especially, to help the audience follow complex outdoor movement. He also constantly tried other new techniques such as cross-cutting in editing, side lighting, continuity editing, and so on. Porter’s most important film was *The Great Train Robbery*, which told a typical and familiar American Western story. He paved the way for David W. Griffith’s advances in editing and screen storytelling. Most movies at the time, however, were extremely short, typically showing only once scene and from one point of view—much as audiences would have seen in a theatre.

David W. Griffith

As a leading pioneering film director in America, David W. Griffith is generally considered as Father of American Film. His films made pioneering use of advanced camera and narrative techniques and their great popularity set the stage for the dominance of the feature-length film.

David W. Griffith was once an actor in Edwin S. Porter’s films during the first decade of the 20th century. However, he soon started making his own films and headed on a filmmaking road departing from the art theatre. Many of his works were based on novels, epics and dramas, stories of which reappeared in a number of diverse films such as “comedies”, “war epics” and “gangster films”.

Griffith is often regarded as one of the most important figures of early cinema in the United States. Even Charles Chaplin once called him “the Teacher of Us All”. Griffith paid a

lot of attention to camera placement and lighting so as to create stronger mood and tension and he was among the first people who truly understand how to use such new techniques to help express the messages of a film to the audience. Griffith's high production films, such as the 1915 *The Birth of a Nation*, which was the first blockbuster ever made in film history, were enormously popular in the US. *The Birth of a Nation*, however, has also proved rather controversial for its negative depiction of black Americans and their supporters, and its positive portrayal of slavery and the Ku Klux Klan. In response to the critics of this film, Griffith later made *Intolerance*, a story which shows the dangers of prejudiced thought and behaviour. These films, which produced box office records, have greatly stimulated the growth of the film industry. Griffith's success and popularity signalled the beginning of Hollywood's prosperity and opened up new possibilities for the medium of film.

Charlie Chaplin

Charlie Chaplin was an English comic actor and film director of the silent-film era. Emerging as one of the best-known film stars in the world at the end of World War I, he used "mime", "slapstick", and other visual comedy methods in many of his films that concentrated in the second decade of the 20th century. Together with several other people including David W. Griffith he founded the United Artists in 1919.

As one of the most creative and influential persons of the silent-film era, Chaplin worked as actor and film director for over 70 years. His most famous role was that of *The Tramp*, which was closely identified with the silent era and considered as an international character as well a recognized icon of world cinema. Since its birth, the role has been constantly imitated on all levels of entertainment. Besides acting in comic and feature-length films, Chaplin also wrote and directed most of his films. *The Great Dictator*, for example, was the first talking movie written, directed, produced by and starring Chaplin and was an act of defiance against Nazism. During several decades in the world history when many people struggled through World War I, the Great Depression and Adolf Hitler's Nazidom, Chaplin brought a great deal of entertainment, pleasure and relief to many human beings. In the 1936 American comedy film *Modern Times*, for example, Chaplin was portrayed as a factory worker employed on an assembly line. Another example was the 1921 silent film *The Kid*, which was also a huge success. Chaplin was considered a legend in the history of motion pictures and George Bernard Shaw even called him "the only genius to come out of the movie industry". To honour Chaplin and his contributions to cinema, some films were made about his life in the 1990s.



The Tramp: Chaplin's most memorable on-screen character

Many other names are also worth mentioning in the history of world cinema, including directors, screenwriters, producers, distributors, actors and actresses whose work and techniques have impressed millions of moviegoers. Together with scientists and artists who