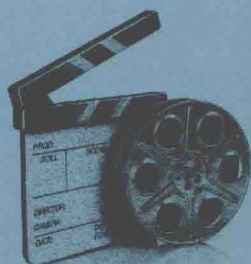


British & American
Literature and Culture in English Films



英美影视 文学与文化

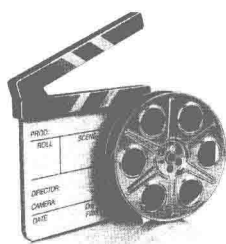
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副主编 吴玲娟 卢 佼 刘青青



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前言



影视作品是现代科学技术与艺术相结合的产物，通过画面、声音、蒙太奇、故事情节等形式来传达与表现，是一种以视觉符号为主的、直观的传播形式，是当代最具影响力的大众传播媒介之一。作为综合艺术的影视作品在汲取艺术养料丰富自身综合特质方面，与文学、文化密切融合。影视作品借鉴文学作品中的叙事和抒情手法，鲜明塑造人物性格，形成新的综合艺术特质；另一方面，影视作品更为直观地体现异国生活方式、社会价值、道德标准等表层和深层的文化特质，因此，影视鉴赏成为有效提升文学素养、了解异国文化的有效途径之一。

在大学开设英美影视相关课程有利于学生了解西方文学与文化的发展概况，更有利于加深他们对英语国家的政治、经济、社会、文化等方面的认识和了解，从而在文学和文化两个层面上更好地掌握英语这门语言。作为上海第二工业大学拓展类大学英语课程和通识课程，“英美影视文学与文化”已完成上海市教委重点课程的建设工作，初步形成自身特色，广受学生好评。本书拟作为该课程的重要后续成果，以飨读者。

本教程在内容上包含三大模块：英美影视基础知识、英美文学与影视作品、英美文化与影视作品。其中，英美影视基础知识包含影视发展概览、影视语言、影视经典作品等章节；英美文学与影视作品包含英国文学概览、影视作品中的英国文学、美国文学概览、影视作品中的美国文学等章节；英美文化与影视作品包含历史、宗教、教育、科技、社会等主题的影视作品，凸显英美文化精髓。

本书在编写过程中得到了上海第二工业大学科研处、教务处的的大力支持；校级培育学科“外国语言文学”负责人张军教授给予了编写指导；文理学部《英美影视文学与文化》课程建设小组全体成员承担了繁重的编写任务；冯亚民先生提供技术协助，我们在此一并表示感谢。

由于编者水平有限，书中难免有错误和不当之处，恳请读者批评指正。

编者

2018年1月

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Module One
English Film Outlook



Unit 1

English Film History

The history of film cannot be credited to one individual as an oversimplification of any history often tries to do. Each inventor added to the progress of other inventors, culminating in progress for the entire art and industry.

The history of World Cinema, to a certain degree, is a history of American Cinema, with Hollywood interacting with a range of national and transnational cinemas, from German Expressionism to Hollywood and Chinese films. The American film industry has dominated all others in last and this century.

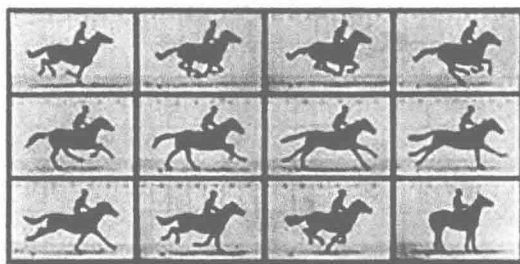
American cinema (often referred to as Hollywood) has had a far-reaching influence on cinema of the world since the early 20th century. Its history is separated into four main periods according to this book: the early period, the classical Hollywood period, the new and post-classical period, and the contemporary period.

1. Early Cinema

The cinema did not emerge as a form of mass consumption until its technology evolved from the initial “peepshow” format to the point where images were projected on a screen in a darkened theater. The Early Cinema Period started from 1830s to 1920s.

1.1 Birth of Motion Pictures

A recorded instance of photographs capturing and reproducing motion was a series of photographs of a running horse by Eadweard Muybridge (1830-1904), an American photographer. He made a pioneering series of photographs on glass plates, using twenty separate cameras placed in a row, in order to show precisely how a horse ran. Muybridge's accomplishment led inventors everywhere to attempt to make similar devices that would capture such motion.



Horse Jumping (circa 1877), sequential photographs by Eadweard Muybridge

In the United States, Thomas A. Edison (1847-1931) was among the first to produce such a device, the Kinetoscope. He completed with his assistant Dickson the design of an electrically controlled camera, the Kinetograph, and a peep-show machine called the Kinetoscope, giving viewers the thrill and novelty of perceiving life-like movements of vaudeville performers and boxing exhibitions. The Kinetoscope was patented in 1891 and heard by an entrepreneur named Norman Raff two years later. Under Edison's name and Raff's manufacture, the first Kinetoscope parlor opened in 1894.

Edison was one of the determining figures for the early development of motion pictures as an industry, while his French competitors, the Lumiere Brothers, had taken the lead due to their ability to project motion pictures in front of an audience. Louis Lumiere (1864-1948) invented the Cinematograph upon Edison's design of the Kinetoscope. It combined moving images with front projection using intermittent movement. In contrast to early Edison's large and cumbersome Kinetograph, the camera was portable, lightweight, and thus free from studio restrictions for easy outdoor use as a cinematic recorder of "actualities" of life. The Lumiere Brothers had his new Cinematograph exhibited in public for the first time in Paris in December, 1895. The immediate successes of the exhibition won the enthusiastic support and wonder of the public and made 1895 the official birth year of the cinema as we know it today.

1.2 Headquarters to Hollywood

Competition in film industry was fierce because of the temptingly high profit. In 1908, Edison formed the Patents Company, allied with nine other leading companies including Vitagraph, Selig, Biograph, etc., claiming 16 patent rights. The Company strangled all those companies not allied with them. By 1910, it had monopolized the production, distribution and exhibition in America. To free from its monopoly, independent producers left the filming centers of New York and Chicago and filmed in Hollywood, a little village several miles away from downtown Los Angeles. D. W. Griffith shifted his filming place to Hollywood and there he made hundreds of films and gathered a favorable number of outstanding actors.

After the Treaty of Versailles was signed in 1919, which formally ended World War I, the American film industry permanently relocated its production headquarters to Hollywood. It grew and

prospered there between 1920 and 1929. The population in Hollywood had grown from 5,000 by 1910 to 36,000 by 1920, and it would be 157,000 by 1930. The major movie studios (around twenty) were located in Hollywood, among which, there were the “Big Three” (Paramount, Metro-Goldwyn-Mayer and First National) and smaller studios like Warner Bros., Fox and Universal, etc. In 1924, the Big Three Studios consolidated their film production and distribution companies by acquiring their own theatre chains. Zukor’s Paramount Pictures absorbed a number of smaller companies. Lois Mayer and Sam Goldwyn created MGM as the production arm for Loew’s theatre chain. First National depended on independent producers to supply films to its movie houses.

American film production gradually completed its transformation in 1920s from director-centered system into producer-centered mode. Hence came into being the “star system”. Things in Hollywood became scandalous when rumors spread on “the sins of Hollywood” which included accusations of depravity, sexual license and amorality among Hollywood stars. News of alleged rape and murder of leading actors and directors such as Fatty Arbuckle and William Desmond Taylor became headlines on various newspapers. Fearing huge economic losses resulting from the scandals, Hollywood decided to take measures to establish and maintain the highest possible moral and artistic standards in film production. In 1922, Hollywood founded the Motion Picture Producers and Distributors of America (MPPDA) and made the famous Hays Code under the host of Will Hays, which aimed to cast out the amoral plots, dialogues and scenes when censoring films.

1.3 Early Directors

Films shot in documentary style from 1895 to 1905 were not edited. Like the Lumiere films, they “rendered the world as it is” in their presentation of news stories of the day. Meanwhile, the development of fantasy films by Georges Melies, with “in-film”, stop-motion editing, enabled some directors to create “magic realism” for their fictional narratives. These films recreated the world according to the filmmaker’s imagination. Both tendencies influenced other directors in film production as the demand to tell simple narratives held the interest of the audience and helped them identify with characters in the filmed events.

1.3.1 Edwin S. Porter (1870-1941)



Born	April 21, 1870
	Connellsville, Pennsylvania, the United States
Died	April 30, 1941
	New York City, the United States
Occupation	Film director, film producer
Years active	1899-1915

Filmography: *Jack and the Beanstalk* (1902), *The Life of an American Fireman* (1902), *The Great Train Robbery* (1903), *The Kleptomaniac* (1905), *Life of a Cowboy* (1906), *Rescued from an Eagle's Nest* (1908), and *The Prisoner of Zenda* (1913)

To profit, moviemakers turned to dramatic stories. Though the growth of this genre was slow, some dramatic films proved exceptionally popular. Edison hired Edwin S. Porter as projectionist and director when his new studio was built in New York. Porter directed two important films, *The Life of an American Fireman* (1902) and *The Great Train Robbery* (1903), which proved to be a complete revolution for the narrative structure of motion pictures.

Porter built his short film narratives from the sensational stories carried by daily newspapers and skillfully reconstructed these stories into one-shot films showing one continuous action from beginning to end staged without a moving camera. His skill in reconstructing the actions of major characters had been revealed in films like *Capture of the Biddle Brothers* (1902) and *Fun in a Bakery Shop* (1902). When directing *Jack and the Beanstalk* (1902), Porter imitated the structure of theatrical story-telling that French director Georges Melies had improved. And he playfully experimented and capitalized on the essential connection between documentary films shot in real time and studio scenes shot within a theatrical space. Therefore, he managed to expand the linear narrative with the introduction of simultaneous actions through cross-cutting one scene with a different one. His cutting back and forth from one scene to another developed tension or suspense within the narrative.

In Porter's *The Life of an American Fireman*, this editing technique was utilized to heighten the dramatic effect of the last-minute rescue. At the start of the film, the first shots show the thoughts of a fireman through a "balloon", borrowed from comic strips. The fireman imagines his family in a fire; the film then cuts to a close-up of a fire alarm and a hand pulling the alarm. Documentary footage follows of fire fighters answering the alarm. Porter then combines these scenes with staged events of firemen entering the building by ladder and parallel shots of the dramatic rescue of the woman and child trapped inside the burning building. In some versions of the film the editing of the rescue scenes shows intercutting from the exterior arrival of the firemen at the building to the interior room where fire men break down the door, creating a new narrative dimension.

In 1903, Porter made *The Great Train Robbery*, which took a few more steps in evolving a film grammar. This film is one reel of action, violence, frontier humor, special effects (a very effective matte shot of a train passing as seen through a stationhouse window), and, as a final fillip, a full-screen close-up of a bandit firing his pistol at the audience. Porter's camera angles tend to emphasize the realism of the exteriors. In fourteen scenes, he told a complicated (at that time) story and told it visually and vividly, with virtually no titles. *The Great Train Robbery* was not only the most famous film produced by Edison studios; it was also the single most famous American movie until it was displaced twelve years later by *The Birth of a Nation*. *The Great Train Robbery* made Porter the leading filmmaker of his day.

1. 3. 2 David Wark Griffith (1875-1948)



Born	January 22, 1875 Kentucky, the United States
Died	July 23, 1948 California, the United States
Occupation	Film director, film producer
Years active	1908-1931

Filmography: *The Musketeers of Pig Alley* (1912), *The Girl and Her Trust* (1912), *Judith of Bethulia* (1913), *The Birth of a Nation* (1915), *Intolerance* (1916), *Hearts of the World* (1918), *Broken Blossoms* (1919), *True Heart Susie* (1919), *Way Down East* (1920), *Orphans of the Storm* (1921), *America* (1924), *Isn't Life Wonderful* (1924), *Sally of the Sawdust* (1925), *The Sorrows of Satan* (1926), *Abraham Lincoln* (1930), *One Million B. C.* (1940)

Labeled as the “father of the American cinema”, David Wark Griffith (1875-1948) was the first American director who established the cultural significance of motion pictures. Griffith’s cinematic practices influenced all future filmmaking and directly revolutionized the impact of motion pictures upon audiences to become the foremost cultural art form of the 20th century.

From 1908 to 1913, Griffith made some 485 films, mainly one- and two-reel films for Biograph Studios in New York. He showed interests in headline stories about the courage of single, young women caught in the dynamics of city life and a world of street crime and corruption. Many of these films highlighted themes relating to an assault on values and moral wisdom. Griffith focused on sharp contrasts in the melodramatic adventures in his early films, from *A Corner in Wheat* (1909), *The Lonedale Operator* (1911), to *The Musketeers of Pig Alley* (1912) and including his biblical drama *Judith of Bethulia* (1913).

Griffith’s filmmaking apprenticeship at Biograph Studio perfected his talent for transforming sentimental melodramas into exciting and suspenseful film narratives. It was during this period that Griffith developed a film language to help him tell his narratives cinematically. He developed a complex use of parallel editing and innovative acting techniques. The major film techniques he created to manipulate screen times and space included innovative camera placement movement, dramatic interior lighting, and parallel or cross-cutting that enhanced the dramatic tensions within the scene. His *The Sands of Dee* contained sixty-eight scenes when a half dozen competing firms used only from eleven to forty-six in their films.

Griffith’s achievements in these years were not merely technical. Technique served his employment of principles of narration in the Hollywood Cinema, and his passion for the gesture