

<<西方电影文化简史>>

图书基本信息

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内容概要

西方电影文化的历史。

《西方电影文化简史》内容丰富，讲解通俗易懂，可作为各级各类学校相关专业的教材，也可作为大中专学生及各类从业人员素质培养的理想教材，还可作为广大读者学习电影文化的参考书。

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1988年6月毕业于湖南湘潭师范学院（现为湖南科技大学）并留校工作。
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先后在各类学术刊物公开发表论文二十余篇，主持湖南省社会科学规划课题、湖南省教育厅科研课题和校级教改课题各一项。

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CHAPTER 1 HISTORICAL HIGHLIGHTS In the period previous to the 1930s , the predominant form of filmmaking was that of the crank camera. This is not to say that motor-driven cameras were not possible. However , the motors to advance the film were so large that they were simply too cumbersome to be effective. Thus , it was the cameraman himself who would crank the film at a steady rate to expose the frames. When it came to showing the film , on the other hand , motor driven projectors were quite convenient , and by the 1920s a standard 24-frame per second was established for projecting films. Filming , however , remained unstandardized due to the inherent variation in recording speeds , since it depended directly on the cameraman. An experienced cameraman was capable of filming an entire film at approximately the same speed , yet often variations were made in the recording speed for dramatic effect. Decreasing the number of cranks , for example , exposed fewer frames and thus when projected at the standard 24 frames created the frenzied action that characterized much of the Vaudeville cinema. The French filmmaker Georges Melies was among the first to employ changing backdrops and costumes to tell his story. Up until that point many films were only a few minutes long taking place on a single set. Changing sets and costumes opened a vast range of new possibilities and spurred further growth in the fledgling industry. As the film industry expanded in America , filmmakers found an increasing need to establish a single location at which they could build sets and film undisturbed. The bright sunlight , relative stability of climate , and varied terrain found in California made it an ideal place to film , much of the reason for the industry's concentration there. During this time , films were shot on a single reel , resulting in filmstrips that were only 15-20 minutes. Independent producers pioneered the use of double reel filmmaking during the years before the First World War. This allowed much longer films and opening the door for further opportunity , both financially and creatively , as well as bringing into being the double reel camera that became such an icon of movie production.

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