

that he is either uglifying or prettifying China—and, the deepest insult, that he is an unoriginal filmmaker churning out melodramas.

Directions: Decide whether each of the following statements is true or false.

- _____ 1. Zhang Yimou began his filmmaking career as a cameraman.
- _____ 2. Gong Li's beauty caters to Chinese traditional taste.
- _____ 3. The serious exploration of the moral adventure of life provides the most fundamental impulse in Zhang Yimou's films.
- _____ 4. Zhang Yimou's films are criticized because they all uglify China.

2. Alfred Hitchcock: The Master of Suspense



The acknowledged master of the thriller genre he virtually invented, Alfred Hitchcock was also a brilliant technician who deftly blended sex, suspense and humor. He began his filmmaking career in 1919 illustrating title cards for silent films at Paramount's Famous Players-Lasky studio in London. There he learned scripting, editing and art direction, and rose to assistant director in 1922. The *Lodger* (1926), his breakthrough film, was a prototypical example of the classic **Hitchcock plot**: An innocent protagonist is falsely accused of a crime and becomes involved in a web of intrigue.

The Man Who Knew Too Much (1934), a commercial and critical success, established a favorite pattern: an investigation of family relationships within a **suspenseful story**. *The 39 Steps* (1935) showcases a mature Hitchcock; it is a stylish and efficiently told chase film brimming with exciting incidents and memorable characters. According to his theory, **suspense is developed by providing the audience with information denied to endangered characters**.

Shadow of a Doubt (1943) is Hitchcock's early Hollywood masterwork. One of his most disturbing films, *Shadow* was nominally the story of a young woman who learns that a favorite uncle is a murderer, but at heart it is a sobering look at the dark underpinnings of American middle-class life. Fully as horrifying as Uncle Charlie's attempts to murder his niece was her