

#### WESTERN: The great train robbery (1903) Edwin S. Porter

This film was probably chosen by most, if not all film students for this exercise. The reason for this is that it not only invents, but also in my opinion epitomizes the Western genre. Firstly, and most importantly, the film is set in an 1840s – 90s western America, which is the origin of the name "Western" and is the key defining factor of the genre. Additionally, the themes of robbery and outlaws are some of the most utilized concepts in Westerns, which are also central in "The Great Train Robbery", as a group of outlaws hijacks a train and steals the money inside it. The theme of death is also present, when a stranger who tries to escape is shot down, introducing the violence that would later become very popular in Westerns under the form of duels or horseback chases, the latter which is also seen in "The Great Train Robbery".

#### HORROR: Le manoir du diable (1897) George Melies

This is a short film made by George Melies which depicts a shapeshifting devil in a mansion who makes magic potions and terrorizes strangers. Although this film isn't actually scary, I chose it as it nevertheless invents many key features of Horror movies. For example, in "Le Manoir du Diable", the vampire-like character transforming from bat to human and the ghosts would introduce the idea of inhuman or supernatural beings used as a tool to scare the audience. This was used very thoroughly later on, like in "Nosferatu" or the film adaptation of Mary Shelley's "Frankenstein", and even later in the form of Aliens or Zombies. Another example of a horror movie tool invented here would be the terrified characters (I.e. the secondary character who runs away), now also mocked in popular culture. Another would be the jump scare, when the protagonist sits on the appearing skeleton in "le Manoir du Diable", which is now probably the most utilized tool in the Horror genre to scare the audience.

#### ANIMATION: Fantasmagorie (1908) Emile Cohl

Animation could be dated further back than 1908, for example with the first film instruments, like the Kinetoscope, bordering between film and animation. However, the first real apparition of animation as we know it is, in my opinion, best represented by Emile Cohl's "Fantasmagoria" for multiple reasons. One would be that it is the first to use the technique of onionskin to create drawings in sequence, or in fact to truly add movement to only a drawing. More importantly, however, it is the first to display the versatility and creativity offered by animation. It does this by exploring visual ways to add movement to the imagined, rather than reality. This has been transported through the years as a second nature to animation, and is the basis of the creative freedom taken when using it later on, like in early cartoons such as Betty Boop or Tex Avery, but also, in a more distant way, in computer generated images created today.