

Cultural criticism of popular film



Michael T. Marsden, John G. Nachbar, Sam L. Grogg, Jr.
Editors

Movies As Artifacts Cultural Criticism Of Popular Film

Steve Neale



Movies As Artifacts Cultural Criticism Of Popular Film:

Film Study Frank Manchel, 1990-10 The four volumes of Film Study include a fresh approach to each of the basic categories in the original edition Volume one examines the film as film volume two focuses on the thematic approach to film volume three draws on the history of film and volume four contains extensive appendices listing film distributors sources and historical information as well as an index of authors titles and film personalities **Movies as artifacts** Michael T.

Marsden, 1982 **Rock Music in American Popular Culture II** Frank Hoffmann, B Lee Cooper, Wayne S Haney, Beulah B Ramirez, 2015-12-22 From Who Put the Bomp in the Bomp Bomp Bomp to a list of all song titles containing the word werewolf Rock Music in American Popular Culture II More Rock n Roll Resources continues where 1995's Volume I left off Using references and illustrations drawn from contemporary lyrics and supported by historical and sociological research on popular cultural subjects this collection of insightful essays and reviews assesses the involvement of musical imagery in personal issues in social and political matters and in key socialization activities From marriage and sex to public schools and youth culture readers discover how popular culture can be used to explore American values As Authors B Lee Cooper and Wayne S Haney prove that integrated popular culture is the product of commercial interaction with public interest and values rather than a random phenomena they entertainingly and knowledgeably cover such topics as answer songs interchanges involving social events and lyrical commentaries as explored in response recordings horror films translations and transformations of literary images and motion picture figures into popular song characters and tales public schools images of formal educational practices and informal learning processes in popular song lyrics sex suggestive tales and censorship challenges within the popular music realm war examinations of persistent military and home front themes featured in wartime recordings Rock Music in American Popular Culture II More Rock n Roll Resources is nontechnical written in a clear and concise fashion and explores each topic thoroughly with ample discographic and bibliographic resources provided for additional research Arranged alphabetically for quick and easy reference to specific topics the book is equally enjoyable to read straight through Rock music fans teachers popular culture professors music instructors public librarians sound recording archivists sociologists social critics and journalists can all learn something as the book shows them the cross pollination of music and social life in the United States Literary Adaptations in Black American Cinema

Barbara Tapa Lupack, 2002 By contrast in the works of black writers from Oscar Micheaux to Toni Morrison the black experience has been more fully more accurately and usually more sympathetically realized and from the early days of film select filmmakers have looked to that literature as the basis for their productions **Movies As Artifacts** Michael T. Marsden, 1982 To find more information about Rowman and Littlefield titles please visit www.rowmanlittlefield.com

Contemporary American Cinema Williams, Linda Ruth, Hammond, Michael, 2006-05-01 This is a comprehensive introduction to post classical American film Covering American cinema since 1960 the text looks at both Hollywood and non

mainstream cinema **Cinematic Appeals** Ariel Rogers, 2013-10-22 Cinematic Appeals follows the effect of technological innovation on the cinema experience specifically the introduction of widescreen and stereoscopic 3D systems in the 1950s the rise of digital cinema in the 1990s and the transition to digital 3D since 2005 Widescreen films drew the spectator into the world of the screen enabling larger than life close ups of already larger than life actors The technology fostered the illusion of physically entering a film enhancing the semblance of realism Alternatively the digital era was less concerned with manipulating the viewer's physical response and more with generating information flow awe disorientation and the disintegration of spatial boundaries This study ultimately shows how cinematic technology and the human experience shape and respond to each other over time Films discussed include Elia Kazan's East of Eden 1955 Star Wars The Phantom Menace 1999 The Matrix 1999 and Thomas Vinterberg's Dogme film The Celebration 1998 **Chinese Film Stars** Mary Farquhar, Yingjin Zhang, 2010-04-27 This volume of original essays fills a significant research gap in Chinese film studies by offering an interdisciplinary comparative examination of ethnic Chinese film stars from the silent period to the era of globalization Whereas studies of stars and stardom have developed considerably in the West over the past two decades there is no single book in English that critically addresses issues related to stars and stardom in Chinese culture Chinese Film Stars offers exemplary readings of historically geographically and aesthetically multifaceted star phenomena An international line up of contributors test a variety of approaches in making sense of discourses of stars and stardom in China and the US explore historical contexts in which Chinese film stars are constructed and transformed in relation to changing sociopolitical conditions and consider issues of performance and identity specific to individual stars through chapter by chapter case studies The essays explore a wide range of topics such as star performance character type media construction political propaganda online discourses autobiographic narration as well as issues of gender genre memory and identity Including fifteen case studies of individual Chinese stars and illustrated with film stills throughout this book is an essential read for students of Chinese film media and cultural studies **Music and Mythmaking in Film** Timothy E. Scheurer, 2007-12-05 This work studies the conventions of music scoring in major film genres e.g science fiction hardboiled detective horror historical romance western focusing on the artistic and technical methods that modern composers employ to underscore and accompany the visual events Each chapter begins with an analysis of the major narrative and scoring conventions of a particular genre and concludes with an in depth analysis of two film examples from different time periods Several photographic stills and sheet music excerpts are included throughout the work along with a select bibliography and discography *The Routledge Dictionary of Turkish Cinema* Gönül Dönmez-Colin, 2013-12-04 The first critical and analytical dictionary of Turkish Cinema this book provides a comprehensive overview of Turkish cinema from its beginnings to the present day Addressing the lacuna in scholarly work on the topic this dictionary provides immense detail on a wide range of aspects of Turkish cinema including prominent filmmakers films actors screenwriters cinematographers editors producers

significant themes genres movements theories production modes film journals film schools and professional organizations Extensively researched elaborately detailed and written in a remarkably readable style the Routledge Dictionary of Turkish Cinema will be invaluable for film scholars and researchers as a reference book and as a guide to the dynamics of the cinema of Turkey

Genre and Contemporary Hollywood Steve Neale,2019-07-25 This wide ranging text is one of the first to look in detail at some of the principal genres cycles and trends in Hollywood s output during the last two decades It includes analysis of such films as Sense and Sensibility Grifters The Mask When Harry Met Sally Pocahontas Titanic Basic Instinct Coppola s Dracula and Malcolm X

American History/American Film John E. O'Connor,Martin A. Jackson,2016-10-06 In this pioneering work sixteen historians analyse individual films for deeper insight into US institutions values and lifestyles Linking all of the essays is the belief that film holds much of value for the historian seeking to understand and interpret American history and culture This title will be equally valuable for students and scholars in history using film for analysis as well as film students and scholars exploring the way social and historical circumstances are reflected and represented in film

The Hero and the Perennial Journey Home in American Film Susan Mackey-Kallis,2010-08-03 In contemporary America myths find expression primarily in film What s more many of the highest grossing American movies of the past several decades have been rooted in one of the most fundamental mythic narratives the hero quest Why is the hero quest so persistently renewed and retold In what ways does this universal myth manifest itself in American cinema And what is the significance of the popularity of these modern myths

The Hero and the Perennial Journey Home in American Film by Susan Mackey Kallis is an exploration of the appeal of films that recreate and reinterpret this mythic structure She closely analyzes such films as E T the Star Wars trilogy It s a Wonderful Life The Wizard of Oz The Lion King Field of Dreams The Piano Thelma and Louise and 2001 A Space Odyssey Elements of the quest mythology made popular by Joseph Campbell Homer s Odyssey the perennial philosophy of Aldous Huxley and Jungian psychology all contribute to the compelling interpretive framework in which Mackey Kallis crafts her study She argues that the purpose of the hero quest is not limited to the discovery of some boon or Holy Grail but also involves finding oneself and finding a home in the universe The home that is sought is simultaneously the literal home from which the hero sets out and the terminus of the personal growth he or she undergoes during the journey back Thus the quest Mackey Kallis asserts is an outward journey into the world of action and events which eventually requires a journey inward if the hero is to grow and ultimately necessitates a journey homeward if the hero is to understand the grail and share it with the culture at large Finally she examines the value of mythic criticism and addresses questions about myth currently being debated in the field of communication studies

The Cult Film Experience J. P. Telotte,2014-02-19 Play it again Sam is the motto of cult film enthusiasts who will watch their favorite movie over and over beyond all reason What is the appeal of cult movies Why do fans turn up in droves at midnight movies or sit through the same three hanky classics from Hollywood s golden era These are some of the questions J P Telotte and

twelve other noted film scholars consider in this groundbreaking study of the cult film. The book identifies two basic types of cult films: older Hollywood movies such as *Casablanca* that have developed a cult following, and midnight movies, most notably *The Rocky Horror Picture Show*. Lotte Bruce, Kavin and Timothy Corrigan offer thought-provoking discussions about why these two types of movies become cult films, the sort of audience they attract, and the needs they fulfill for that audience. Subsequent essays employ a variety of cultural, feminist, ideological, and poststructural strategies for exploring these films. In a section on the classical cult film, the movie *Casablanca* receives extensive treatment. An essay by T. J. Ross considers *Beat the Devil* as a send-up of cult films, while another essay by Wade Jennings analyzes the cult star phenomenon as personified in Judy Garland. Midnight movie madness is explored in essays on *The Rocky Horror Picture Show*, movie satires of the 1950s, science-fiction double features, and horror thrillers. Illustrated with scenes from favorite movies and written for both fans and scholars, *The Cult Film Experience* will appeal to a wider audience than the usual suspects.

It's Only a Movie! Raymond J. Haberski, Jr. Once derided as senseless entertainment, movies have gradually assumed a place among the arts. Raymond Haberski's provocative and insightful book traces the trajectory of this evolution throughout the twentieth century, from nickelodeon amusements to the age of the financial blockbuster. Haberski begins by looking at the barriers to film's acceptance as an art form, including the Chicago Motion Picture Commission hearings of 1918-1920, one of the most revealing confrontations over the use of censorship in the motion picture industry. He then examines how movies overcame the stigma attached to popular entertainment through such watershed events as the creation of the Museum of Modern Art's Film Library in the 1920s. The arguments between Pauline Kael and Andrew Sarris heralded a golden age of criticism, and Haberski focuses on the roles of Kael, Sarris, James Agee, Roger Ebert, and others in the creation of cinephilia. Described by Susan Sontag as born of the conviction that cinema was an art, unlike any other, this love of cinema centered on coffee houses, universities, art theaters, film festivals, and, of course, foreign films. The lively debates over the place of movies in American culture began to wane in the 1970s. Haberski places the blame on the loss of cultural authority and on the increasing irrelevance of the meaning of art. He concludes with a persuasive call for the reemergence of a middle ground between art and entertainment, something more complex, ambiguous, and vexing, something worth thought.

It's Only a Movie! Raymond J. Haberski Jr., 2021-10-21. Once derided as senseless entertainment, movies have gradually assumed a place among the arts. Raymond Haberski's provocative and insightful book traces the trajectory of this evolution throughout the twentieth century, from nickelodeon amusements to the age of the financial blockbuster. Haberski begins by looking at the barriers to film's acceptance as an art form, including the Chicago Motion Picture Commission hearings of 1918-1920, one of the most revealing confrontations over the use of censorship in the motion picture industry. He then examines how movies overcame the stigma attached to popular entertainment through such watershed events as the creation of the Museum of Modern Art's Film Library in the 1920s. The arguments between Pauline Kael and Andrew Sarris heralded a golden age of criticism, and

Haberski focuses on the roles of Kael Sarris James Agee Roger Ebert and others in the creation of cinephilia Described by Susan Sontag as born of the conviction that cinema was an art unlike any other this love of cinema centered on coffee houses universities art theaters film festivals and of course foreign films The lively debates over the place of movies in American culture began to wane in the 1970s Haberski places the blame on the loss of cultural authority and on the increasing irrelevance of the meaning of art He concludes with a persuasive call for the re emergence of a middle ground between art and entertainment something more complex ambiguous and vexing something worth thought Reel Rituals Parley Ann Boswell, Paul Loukides, 1999 Boswell English Eastern Illinois U Charleston and Loukides English Albion College examine cinematic renditions of the rituals of the godfathers childhood occasions weddings wakes funerals burials and luminous moments They include no illustrations Annotation copyrighted by Book News Inc Portland OR *In the Eye of the Beholder* Gary Richard Edgerton, Michael T. Marsden, John G. Nachbar, 1997 Scholars from communication studies as well as film and television studies address a variety of texts from Ken Burns's The Civil War to the midnight cult film The Rocky Horror Picture Show Part one focuses on perennial subject areas related to authorship and reception Part two addresses an assortment of postmodern and multicultural screen representations paying closest attention to matters of gender race ethnicity and the disabled Paper edition unseen 24 95 Annotation copyrighted by Book News Inc Portland OR **Wildlife Films** Derek Bousé, 2011-11-29 If as many argue movies and television have become Western culture's premier storytelling media so too have they become for most members of society the primary source of encounters with the natural world particularly wild animals The television fare offered nightly by national and cable networks such as PBS and the Discovery Channel provides millions of viewers with their only experience of the wilderness and its inhabitants The very films that so many viewers take as accurate portrayals of wildlife however have evolved primarily as a form of entertainment following the established codes and conventions of narrative exposition The result has been not the representation of nature but its wholesale reconstruction and reconfiguration according to film and television conventions audience expectations and the demands of competition in the media marketplace Wildlife Films traces the genealogy of the nature film from its origins as the animal locomotion studies that mark the very beginnings of motion pictures themselves to the founding of the Animal Planet cable channel that boasts all animals all the time The narrative and thematic elements that unite wildlife films as a genre have their roots not in the documentary film tradition but in the older traditions of oral and written animal fables as reflections of human society Derek Bous contends that classic wildlife films often portray animal protagonists living in families modeled on an ideal of the human nuclear family and working in communities that resemble an ideal of bucolic human society In these stories presented as documentaries animals are motivated by human emotions and conduct relationships according to human customs This imposition of culturally satisfying narrative patterns upon the lives of animals has not only led to the misrepresentation of the natural world it has promoted the notion that our values our moral vision our

models of society and family structure derive from nature rather than being cultural formations
Culture ,1997

Journal of American

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