



READING HOLLYWOOD

SPACES AND MEANINGS IN AMERICAN FILM

DEBORAH THOMAS

SHORT CUTS

Reading Hollywood Spaces And Meanings In American Film

Barry Keith Grant



Reading Hollywood Spaces And Meanings In American Film:

Reading Hollywood Deborah Thomas, 2019-07-25 This book examines the treatment of space and narrative in a selection of classic films including *My Darling Clementine*, *It's a Wonderful Life* and *Vertigo*. Deborah Thomas employs a variety of arguments in exploring the reading of space and its meaning in Hollywood cinema and film generally. Topics covered include the importance of space in defining genre such as the necessity of an urban landscape for a gangster film to be a gangster film, the ambiguity of offscreen space and spectatorship, how an audience reads an unseen but inferred setting, and the use of spatially disruptive cinematic techniques such as flashback to construct meaning. Silent Cinema Lawrence

Napper, 2017-09-05 Since the spectacular success of *The Artist* (2011), there has been a resurgence of interest in silent cinema and particularly in the lush and passionate screen dramas of the 1920s. This book offers an introduction to the cinema of this extraordinary period, outlining the development of the form between the end of the First World War and the introduction of synchronized sound at the end of the 1920s. Lawrence Napper addresses the relationship between film aesthetics and the industrial and political contexts of film production through a series of case studies of national cinemas. It also focuses on film going as the most popular leisure activity of the age. Topics such as the star system, cinema buildings, musical accompaniments, film fashions, and fan cultures are addressed, all the elements that ensured that the experience of the pictures was big. The international dominance of Hollywood is outlined, as are the different responses to that dominance in Britain, Germany, and the USSR. Case studies seek to move beyond the familiar silent canon and include *The Oyster Princess* (1919), *It* (1927), *Shooting Stars* (1927), and *The Girl with the Hatbox* (1927). **The Language and Style of Film Criticism**

Andrew Klevan, Alex Clayton, 2011-04-26 *The Language and Style of Film Criticism* brings together original essays from an international range of academics and film critics, highlighting the achievements, complexities, and potential of film criticism. In recent years, in contrast to the theoretical, historical, and cultural study of film, film criticism has been relatively marginalised, especially within the academy. This book highlights the distinctiveness of film criticism and addresses ways in which it can take a more central place within the academy and develop in dynamic ways outside it. *The Language and Style of Film Criticism* is essential reading for academics, teachers, students, and journalists who wish to understand and appreciate the language and style of film criticism. *Italian Neorealism* Mark Shiel, 2006-03-17 *Italian Neorealism: Rebuilding the*

Cinematic City is a valuable introduction to one of the most influential of film movements. Exploring the roots and causes of neorealism, particularly the effects of the Second World War as well as its politics and style, Mark Shiel examines the portrayal of the city and the legacy left by filmmakers such as Rossellini, De Sica, and Visconti. Films studied include *Rome, Open City* (1945), *Paisan* (1946), *The Bicycle Thief* (1948), and *Umberto D.* (1952). **Documentary** Paul Ward, 2006-03-17 In using case studies such as *Touching the Void* (2003) and the films of Nick Broomfield, this timely introduction to the growing field of documentary explores the definition and understanding of the form as well as the relationship between documentary and

drama specifically the notion of reconstruction and reenactment Paul Ward also discusses animated documentaries the fertile genre of comedy and feature length contemporary works that have achieved widespread cinematic release **The Western Genre** John Saunders,2019-09-10 The Western Genre From Lordsburg to Big Whiskey offers close readings of the definitive American film movement as represented by such leading exponents as John Ford Howard Hawks and Sam Peckinpah In his consideration of such iconic motifs as the Outlaw Hero and the Lone Rider John Saunders traces the development of perennial aspects of the genre its continuity and importantly its change Representations of morality and masculinity are also foregrounded in consideration of the genre s major stars John Wayne and Clint Eastwood and such films as Shane Rio Bravo The Wild Bunch and Unforgiven **Film Editing** Valerie Orpen,2019-07-25 Film Editing provides an introduction to the craft of editing in the non silent film In clear and accessible language Valerie Orpen considers editing as an expressive strategy rather than a mere technique She reveals that editing can be approached and studied in a similar way to other aspects of film Traditionally studies on editing or montage tend to focus on silent cinema yet this book claims that an examination of editing should also consider the role of the soundtrack The aim of Film Editing is to examine the way in which editing can make meaning The book addresses editing as part of a wider context and as a crucial element of the overarching design and vision of a film Consequently this book incorporates other parameters such as mise en sc ne framing sound genre history and performance By examining a number of mainstream and art films such as Godard s A bout de souffle Hitchcock s Rear Window and Scorsese s Raging Bull Film Editing seeks to dispel the notion that editing is necessarily polarized as continuity versus discontinuity **Hong Kong Dark Cinema** Kim-Mui E. Elaine Chan,2019-11-27 This book is a scholarly investigation of the historical development and contemporary transformation of film noir in today s Hong Kong Focusing on the evolvement of cinematic narratives aesthetics and techniques the author balances a deep reading of the multiple filmic plots with a discussion of the cinematic portrayals of gender romance identities and power relations Nuancing the prototypical cinematic form and tragic sense of classical film noir the recent Hong Kong cinema turns around the classical generic role of film noir at the turn of the century to convey very different messages joy hope or love This book examines how the mainstream cinema or pre and post Hong Kong cinema in particular applies a peculiar strategy that makes room for the audience to enjoy a pleasure giving process of reflexivity and also critique the mainstream ideology With new analytical approaches and angles this book breaks new ground in offering transcultural and cross genre analyses on the cinema and its impact in local and international markets This book is the first major scholarly investigation of the historical development and contemporary transformation of film noir in today s Hong Kong Focusing on the evolvement of cinematic narratives aesthetics and techniques the author balances a deep reading of the multiple filmic plots with a refreshing discussion of the cinematic portrayals of gender romance identities and power relations This book also revisits conceptual categories developed by Foucault Lacan Derrida and Butler **Style and Meaning** John Gibbs,Douglas Pye,2005-08-06 With a

common focus on the decisions made by filmmakers the essays in this collection explore different aspects of the relationship between textual detail and broader conceptual frameworks These texts reflect not only those areas of film history which have traditionally been explored through mise en scene criticism but also areas such as the avant garde and television drama which have not tended to receive such detailed investigation In these ways the book conducts a series of dialogues with issues in film study which are specifically provoked by close analysis

Film Genre Barry Keith Grant, 2019-07-25 This is a concise evaluation of film genre discussing genre theory and sample analyses of the western science fiction the musical horror comedy and the thriller It introduces the topic in an accessible way and includes sections on the principles of studying and understanding the idea of genre genre and popular culture the narrative and stylistic conventions of specific genres the relations of genres to culture and history race gender sexuality class and national identity and the complex relations between genre and authorship Case studies include 42nd Street Pennies from Heaven Red River All That Heaven Allows Night of the Living Dead Die Hard Little Big Man Blue Steel and Posse

Seeing Fictions in Film George M. Wilson, 2011-10-27 What happens when we view a movie Do we actually see the fiction and if so how Literary fiction is recounted by a voice of some sort the narrator George M Wilson explores the strategies of cinematic narration and argues that this prompts viewers to imagine seeing and hearing events in the fictional world

From Tinseltown to Bordertown Celestino Deleyto, 2017-04-03 Close readings that look for the real Los Angeles in a selection of contemporary movies Los Angeles is a global metropolis whose history and social narrative is linked to one of its top exports cinema L A appears on screen more than almost any city since Hollywood and is home to the American film industry Historically conversations of social and racial homogeneity have dominated the construction of Los Angeles as a cosmopolitan city with Hollywood films largely contributing to this image At the same time the city is also known for its steady immigration social inequalities and exclusionary urban practices not dissimilar to any other borderland in the world The Spanish names and sounds within the city are paradoxical in relation to the striking invisibility of its Hispanic residents at many economic social and political levels given their vast numbers Additionally the impact of the 1992 Los Angeles riots left the city raw yet brought about changing discourses and provided Hollywood with the opportunity to rebrand its hometown by projecting to the world a new image in which social uniformity is challenged by diversity It is for this reason that author Celestino Deleyto decided to take a closer look at how the quintessential cinematic city contributes to the ongoing creation of its own representation on the screen From Tinseltown to Bordertown Los Angeles on Film starts from the theoretical premise that place matters Deleyto sees film as predominantly a spatial system and argues that the space of film and the space of reality are closely intertwined in complex ways and that we should acknowledge the potential of cinema to intervene in the historical process of the construction of urban space as well as its ability to record place The author asks to what extent this is also the city that is being constructed by contemporary movies From Tinseltown to Bordertown offers a unique combination of urban cultural

and border theory as well as the author's direct observation and experience of the city's social and human geography with close readings of a selection of films such as *Falling Down*, *White Men Can't Jump* and *Collateral*. Through these textual analyses Deleyto tries to situate filmic narratives of Los Angeles within the city itself and find a sense of the real place in their fictional fabrications. While in a certain sense Los Angeles movies continue to exist within the rather exclusive boundaries of Tinseltown, the special borderliness of the city is becoming more and more evident in cinematic stories. Deleyto's monograph is a fascinating case study on one of the United States' most enigmatic cities. Film scholars with an interest in history and place will appreciate this book.

The Cinema of Ken Loach Jacob Leigh, 2002. The Cinema of Ken Loach: Art in the Service of the People examines the linking of art and politics that distinguishes the work of this leading British film director. Loach's films manifest recurrent themes over a long period of working with various collaborators, yet his handling of those themes has changed throughout his career. This book examines those changes as a way of reaching an understanding of Loach's style and meaning. It evaluates how Loach incorporates his political beliefs and those of his writers into his work and augments this thematic interpretation with contextual information gleaned from original archive research and new interviews.

BOOK JACKET *Spaces Mapped and Monstrous* Nick Jones, 2020-04-21. Digital 3D has become a core feature of the twenty-first century visual landscape. Yet 3D cinema is a contradictory media form producing spaces that are highly regimented and exhaustively detailed; it simultaneously relies upon distortions of vision and space that are inherently strange. *Spaces Mapped and Monstrous* explores the paradoxical nature of 3D cinema to offer a critical analysis of an inescapable part of contemporary culture. Considering 3D's distinctive visual qualities and its connections to wider digital systems, Nick Jones situates the production and exhibition of 3D cinema within a web of aesthetic, technological, and historical contexts. He examines 3D's relationship with computer interfaces, virtual reality, and digital networks, as well as tracing its lineage to predigital models of visual organization. Jones emphasizes that 3D is not only a technology used in films but also a tool for producing, controlling, and distorting space within systems of surveillance, corporatization, and militarization. The book features detailed analysis of a wide range of films, including *Avatar* (2009), *Goodbye to Language* (2014), *Love* (2015), and *Clash of the Titans* (2010), demonstrating that 3D is not merely an augmentation of 2D cinema but that it has its own unique properties. *Spaces Mapped and Monstrous* brings together media archaeology, digital theory, and textual analysis to provide a new account of the importance of 3D to visual culture today.

Religion and Film Melanie Wright, 2006-10-27. From silent films to contemporary blockbusters, religion has always proved a popular theme for the cinema. However, all too often religion and film are discussed from narrowly confessional perspectives, with the result that the field has long been dominated by the question of a film's fidelity to a religious text or worldview, or its value as a tool in ministry and mission. *Religion and Film: An Introduction* seeks to redress this balance and argues for a new holistic approach to the subject that draws on work from cultural studies, religious studies, and film studies alike. Wright argues that the meanings of a film are not encoded by its

textual organisation but are bound up with its interpretation by viewers in specific contexts Focusing on religiously diverse films like *The Ten Commandments* *La Passion de Jeanne d Arc* *Kadosh* *Lagaan* *My Son the Fanatic* *Keeping the Faith* *The Wicker Man* and Mel Gibson's *The Passion of The Christ* the author looks at varied screen representations of religion at films shaped by strong convictions about the place of religion in society and at the roles that audiences play as consumers of film The book will have strong appeal to students as well as general readers interested in all aspects of the inter relationship of religion and the cinema

History by HBO Rebecca Weeks, 2022-07-12 The television industry is changing and with it the small screen's potential to engage in debate and present valuable representations of American history Founded in 1972 HBO has been at the forefront of these changes leading the way for many network cable and streaming services into the post network era Despite this most scholarship has been dedicated to analyzing historical feature films and documentary films leaving TV and the long form drama hungry for coverage In *History by HBO* Televising the American Past Rebecca Weeks fills the gap in this area of media studies and defends the historiographic power of long form dramas By focusing on this change and its effects *History by HBO* outlines how history is crafted on television and the diverse forms it can take Weeks examines the capabilities of the long form serial for engaging with historical stories insisting that the shift away from the network model and toward narrowcasting has enabled challenging histories to thrive in home settings As an examination of HBO's unique structure for producing quality historical dramas Weeks provides four case studies of HBO series set during different periods of United States history *Band of Brothers* 2001 *Deadwood* 2004-2007 *Boardwalk Empire* 2012-2014 and *Treme* 2010-2013 In each case HBO's lack of advertiser influence commitment to creative freedom and generous budgets continue to draw and retain talent who want to tell historical stories Balancing historical and film theories in her assessment of the roles of mise en scene characterization narrative complexity and sound in the production of effective historical dramas Weeks evaluation acts as an ode to the most recent Golden Age of TV as well as a critical look at the relationship between entertainment media and collective memory

Harry Potter and the Prisoner of Azkaban Patrick Keating, 2021-05-11 An essential work of twenty first century cinema Alfonso Cuarón's 2004 film *Harry Potter and the Prisoner of Azkaban* is an elegant exemplar of contemporary cinematic trends including serial storytelling the rise of the fantasy genre digital filmmaking and collaborative authorship With craft wonder and wit the film captures the most engaging elements of the novel while artfully translating its literary point of view into cinematic terms that expand on the world established in the book series and previous films In this book Patrick Keating examines how Cuarón and his collaborators employ cinematography production design music performance costume dialogue and more to create the richly textured world of *Harry Potter* a world filtered principally through Harry's perspective characterized by gaps uncertainties and surprises Rather than upholding the vision of a single auteur Keating celebrates Cuarón's direction as a collaborative achievement that resulted in a family blockbuster layered with thematic insights

Film Performance Andrew Klevan, 2019-06-11 Performers make a crucial

contribution to the achievement of narrative films By moving through exemplary sequences this book closely follows the movement and behaviour of screen performers Charlie Chaplin Laurel and Hardy Cary Grant Katherine Hepburn Marlene Dietrich Barbara Stanwyck Richard Widmark and by emphasising their relationship to other aspects of film style camera location and plot it develops accounts that are specific and involved This study concentrates on films from the Golden Age of Hollywood and moment by moment descriptions enable fresh interpretations to emerge and evolve These reveal the significance and intensity of a performer's engagement with the world of a film

Film Violence Jim Kendrick, 2010-04-26 A concise and accessible introduction to the role of violence from the silent era to the present this volume illustrates the breadth and depth of screen bloodshed in historical cultural and industrial contexts After considering problems of definition the book offers a systematic history of film violence and examines three of the most popular violent genres western horror and action It concludes with a case study on the centrality of film violence to the directors of the New American Cinema such as Francis Ford Coppola Martin Scorsese and Steven Spielberg offering a strong example of how violence history ideology and genre are deeply intertwined

Film Censorship Sheri Chinen Biesen, 2018-08-28 Film Censorship is a concise overview of Hollywood censorship and efforts to regulate American films It provides a lean introductory survey of U S cinema censorship from the pre Code years and classic studio system Golden Age in which film censorship thrived to contemporary Hollywood From the earliest days of cinema movies faced controversy over screen images and threats of censorship This volume draws extensively on primary research from motion picture archives to unveil the fascinating behind the scenes history of cinema censorship and explore how Hollywood responded to censorial constraints on screen content in a changing American cultural and industrial landscape This primer on American film censorship considers the historical evolution of motion picture censorship in the United States spanning the Jazz Age Prohibition era lobbying by religious groups against Hollywood industry self censorship for the Hays Office federal propaganda efforts during wartime easing of regulation in the 1950s and 1960s the MPAA ratings system and the legacy of censorship in later years Case studies include The Outlaw The Postman Always Rings Twice Scarface Double Indemnity Psycho Bonnie and Clyde Midnight Cowboy and The Exorcist among many others

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Reading Hollywood Spaces And Meanings In American Film Introduction

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