

Interpreting Films



Studies in the Historical Reception of
American Cinema

Janet Staiger

Interpreting Films Studies In The Historical Reception Of American Cinema

Jonathan Freedman



Interpreting Films Studies In The Historical Reception Of American Cinema:

Interpreting Films Janet Staiger, 1992-03-23 Political and economic conditions as well as the viewers constructed images of themselves Alter proposing a theory of reception study the author demonstrates its application mainly through analyzing the varying responses of audiences to certain films at specific moments in history Staiger gives special attention to how questions of class gender sexual preference race and ethnicity enter into film viewers interpretations Her analysis reflects recent

Authorship and Film David A. Gerstner, Janet Staiger, 2003 First published in 2003 Routledge is an imprint of Taylor Francis an informa company

The Routledge Companion to New Cinema History Daniel Biltereyst, Richard Maltby, Philippe Meers, 2019-02-05 The Routledge Companion to New Cinema History presents the most recent approaches and methods in the study of the social experience of cinema from its origins in vaudeville and traveling exhibitions to the multiplexes of today Exploring its history from the perspective of the cinemagoer the study of new cinema history examines the circulation and consumption of cinema the political and legal structures that underpinned its activities the place that it occupied in the lives of its audiences and the traces that it left in their memories Using a broad range of methods from the statistical analyses of box office economics to ethnography oral history and memory studies this approach has brought about an undisputable change in how we study cinema and the questions we ask about its history This companion examines the place space and practices of film exhibition and programming the questions of gender and ethnicity within the cinematic experience and the ways in which audiences gave meaning to cinemagoing practices specific films stars and venues and its operation as a site of social and cultural exchange from Detroit and Laredo to Bandung and Chennai Contributors demonstrate how the digitization of source materials and the use of digital research tools have enabled them to map previously unexplored aspects of cinema s business and social history and undertake comparative analysis of the diversity of the social experience of cinema across regional national and continental boundaries With contributions from leading scholars in the field The Routledge Companion to New Cinema History enlarges and refines our understanding of cinema s place in the social history of the twentieth century

The Routledge Companion to Cinema & Gender Kristin Hole, Dijana Jelača, E. Kaplan, Patrice Petro, 2016-11-10 Comprised of 43 innovative contributions this companion is both an overview of and intervention into the field of cinema and gender The essays included here address a variety of geographical contexts from an analysis of cinema Islam and women and television under Eastern European socialism to female audience reception in Nigeria to changing class and race norms in Bollywood dance sequences A special focus is on women directors in a global context that includes films and filmmakers from Asia Africa Australia Europe North and South America The collection also offers a solid overview of feminist contributions to thinking on genre from the chick flick to the action or Western film to film noir and the slasher Readers will find contributions on a variety of approaches to spectatorship reception studies and fandom as well as transnational approaches to star studies and essays addressing the relationship between

feminist film theory and new media Other topics include queer and trans cinema eco cinema and the post human Finally readers interested in the history of film will find essays addressing the methodological dimensions of feminist film history essays on silent and studio era women in film and histories of female filmmakers in a variety of non Western contexts *The Persistence of History* Vivian Sobchack, 2014-02-04 The Persistence of History examines how the moving image has completely altered traditional modes of historical thought and representation Exploring a range of film and video texts from The Ten Commandments to the Rodney King video from the projected work of documentarian Errol Morris to Oliver Stone s JFK and Spielberg s Schindler s List the volume questions the appropriate forms of media for making the incoherence and fragmentation of contemporary history intelligible Feminism at the Movies Hilary Radner, Rebecca Stringer, 2012-03-22 Feminism at the Movies Understanding Gender in Contemporary Popular Cinema examines the way that contemporary film reflects today s changing gender roles The book offers a comprehensive overview of the central issues in feminist film criticism with analyses of over twenty popular contemporary films across a range of genres such as chick flicks teen pics hommecoms horror action adventure indie flicks and women lawyer films Contributors explore issues of femininity as well as masculinity reflecting on the interface of popular cinema with gendered realities and feminist ideas Topics include the gendered political economy of cinema the female director as auteur postfeminist fatherhood consumer culture depictions of professional women transgender sexuality gendered violence and the intersections of gender race and ethnic identities The volume contains essays by following contributors Taunya Lovell Banks Heather Brook Mridula Nath Chakraborty Michael DeAngelis Barry Keith Grant Kelly Kessler Hannah Hamad Christina Lane with Nicole Richter Jane Maree Maher David Hansen Miller with Rosalind Gill Gary Needham Sarah Projansky Hilary Radner Rob Schaap Yael D Sherman Michele Shreiber Janet Staiger Peter Stapleton Rebecca Stringer Yvonne Tasker and Ewa Ziarek *Dreaming of Fred and Ginger* Annette Kuhn, 2002-11 One of the leading voices in cultural studies today examines the habits of British cinema audiences in the 1930s to reveal the role that cinema played in shaping their lives **Shadow Economies of Cinema** Ramon Lobato, 2012-03-12 How do people access movies today What are the most popular and powerful channels for media distribution on a global scale How are film industries changing in the face of media convergence and digitisation To answer questions such as these argues Ramon Lobato we must shift our gaze away from the legal film business and toward cinema s shadow economies All around the world films are bought from roadside stalls local markets and grocery stores they are illegally downloaded and streamed they are watched in makeshift video clubs on street corners and in restaurants shops and bars International film culture in its actually existing forms is a messy affair and it relies to a great extent on black and grey media markets Examining the industrial dynamics of these subterranean film networks across a number of different sites from Los Angeles to Lagos Melbourne to Mexico City this book shows how they constitute a central rather than marginal part of audiovisual culture and commerce Combining film industry analysis with cultural theory Shadow Economies of Cinema

opens up a new area of inquiry for cinema studies putting industry research into dialogue with wider debates about economic informality and commodity circulation Written in an accessible style this book offers an original bottom up perspective on the global cinema industry for researchers and students in film studies cultural studies and media and communications **Film and Attraction** André Gaudreault, 2011 An important reexamination of early film history translated from the French for the first time *Lynching and Spectacle* Amy Louise Wood, 2011-02-01 Lynch mobs in late nineteenth and early twentieth century America exacted horrifying public torture and mutilation on their victims In *Lynching and Spectacle* Amy Wood explains what it meant for white Americans to perform and witness these sadistic spectacles and how lynching played a role in establishing and affirming white supremacy Lynching Wood argues overlapped with a variety of cultural practices and performances both traditional and modern including public executions religious rituals photography and cinema all which encouraged the horrific violence and gave it social acceptability However she also shows how the national dissemination of lynching images ultimately fueled the momentum of the antilynching movement and the decline of the practice Using a wide range of sources including photos newspaper reports pro and antilynching pamphlets early films and local city and church records Wood reconfigures our understanding of lynching's relationship to modern life Wood expounds on the critical role lynching spectacles played in establishing and affirming white supremacy at the turn of the century particularly in towns and cities experiencing great social instability and change She also shows how the national dissemination of lynching images fueled the momentum of the antilynching movement and ultimately led to the decline of lynching By examining lynching spectacles alongside both traditional and modern practices and within both local and national contexts Wood reconfigures our understanding of lynching's relationship to modern life *Tracking King Kong* Cynthia Erb, 2009-04-01 Studies the cultural impact and audience reception of King Kong from the 1933 release of the original film until today In *Tracking King Kong* Cynthia Erb charts the cultural significance of the character of King Kong from the early 1930s when Merian C Cooper and Ernest B Schoedsack's classic film *King Kong* was first released to Peter Jackson's 2005 remake Although *King Kong* has received much academic attention over the past twenty five years the bulk of these analyses deal with the film's human characters rather than Kong himself In this revised edition of an influential study Erb argues that *King Kong* is a particular kind of cultural outsider who represents a cross penetration of American notions of exoticism and monstrosity *Tracking King Kong* considers problems such as race and gender in the *King Kong* tradition as well as historical international and contemporary audience and fan responses to this classic film and its popular protagonist Erb begins her examination of *King Kong* in the 1930s when the original film was produced and released extending through the 1970s when the film and its hero reached the height of their cultural visibility in a remake by Dino De Laurentiis and concluding with a look at Peter Jackson's version in 2005 The book includes a detailed production history of the original 1933 film based on primary historical and archival sources a genre study examining Kong's relations to horror jungle adventure and travel documentary genres an

analysis of Kong's influence on the Japanese film Godzilla and a look at sequels, remakes and spinoffs related to King Kong such as Mighty Joe Young. Erb also analyzes Jackson's remake of King Kong to determine how and why Jackson revised the main character, casting him as a melancholy hero. The revised edition of Tracking King Kong updates a groundbreaking study of King Kong as the iconic character enters the twenty-first century. Scholars of film and television studies as well as general readers interested in film and popular culture will appreciate this significant volume.

The Routledge Companion to Philosophy and Film Paisley Livingston, Carl Plantinga, 2008-10-27 The Routledge Companion to Philosophy and Film is the first comprehensive volume to explore the main themes, topics, thinkers and issues in philosophy and film. The Companion features sixty specially commissioned chapters from international scholars and is divided into four clear parts: issues and concepts, authors and trends, genres, film as philosophy. Part one is a comprehensive section examining key concepts including chapters on acting, censorship, character depiction, ethics, genre interpretation, narrative, reception and spectatorship, and style. Part two covers authors and scholars of film and significant theories. Part three examines genres such as documentary, experimental cinema, horror, comedy and tragedy. Part four includes chapters on key directors such as Tarkovsky, Bergman and Terrence Malick, and on particular films including Memento. Each chapter includes a section of annotated further reading and is cross-referenced to related entries. The Routledge Companion to Philosophy and Film is essential reading for anyone interested in philosophy of film, aesthetics and film and cinema studies.

Reframing the Past Mia E. M. Treacey, 2016-02-26 Reframing the Past traces what historians have written about film and television from 1898 until the early 2000s. Mia Treacey argues that historical engagement with film and television should be reconceptualised as Screened History, an interdisciplinary international field of research to incorporate and replace what has been known as History and Film. It draws from the fields of Film, Television and Cultural Studies to critically analyse key works and connect past scholarship with contemporary research. Reconsidered as Screened History, the works of Pierre Sorlin, Marc Ferro, John O'Connor, Robert Rosenstone and Robert Toplin are explored alongside lesser-known but equally important contributions. This book identifies a number of common themes and ideas that have been explored by historians for decades: the use of history on film and television as a way to teach the past; the challenge of filmic and televisual history to more traditional historiography; and an ongoing battle to find an appropriate historical way to engage with Film Studies and Theory. Screened History offers an approach to exploring History, Film and Television that allows room for future developments while connecting them to a rich and diverse body of past scholarship. Combining a narrative of historical research on film and television over the past century with a reconceptualisation of the field as Screened History, Reframing the Past is essential reading both for established scholars of History and Film, Film History and other related disciplines, and to students new to the field.

Transatlantic Crossings Sarah Street, 2002-06-27 Transatlantic Crossings is the first major study of the distribution and exhibition of British films in the USA. Charting the cross-cultural reception of many British films, Sarah Street

draws on a wide range of sources including studio records film posters press books and statistics While the relative strength of Hollywood made it difficult for films that crossed the Atlantic Street's research demonstrates that some strategies were more successful than others She considers which British films made an impact and analyzes conditions that facilitated a positive reception from critics censors exhibitors and audiences Case studies include *Nell Gwyn* 1926 *The Private Life of Henry VIII* 1933 *The Ghost Goes West* 1935 *Henry V* 1946 *Black Narcissus* 1947 *The Red Shoes* 1948 *Ealing comedies* *The Horror of Dracula* 1958 *Tom Jones* 1963 *A Hard Day's Night* 1964 *Goldfinger* 1964 *The Remains of the Day* 1993 *Four Weddings and a Funeral* 1994 and *Trainspotting* 1996 Against a background of the economic history of the British and Hollywood film industries *Transatlantic Crossings* considers the many fascinating questions surrounding the history of British films in the USA their relevance to wider issues of Anglo American relations and to notions of Britishness on screen

Silent Film Richard Abel, 1996-01-01 *Silent Film* offers some of the best recent essays on silent cinema essays that cross disciplinary boundaries and break new ground in a variety of ways Some focus on the materiality of early cinema the color processes used in printing nitrate film stocks the choreographic styles of film acting and the wide range of sound accompaniment Others focus on questions of periodicity and nationality on the shift from a cinema of attractions to a classical narrative cinema on the relationship between changes in production and those in exhibition and on the historical specificity of national cinemas Still others focus on early cinema's intertextual relations with various forms of mass culture from magazine stories or sensational melodramas in the United States to the tango craze in Russia and on reception in silent cinema from black audiences in Chicago to women's fan magazines of the 1920s Taken together the contributors to this volume suggest provocative parallels between silent cinema at the turn of the last century and postmodern cinema at the end of our own This book is an important contribution to the study of silent film and a key addition to this new series **The**

Cold War and Asian Cinemas Poshek Fu, Man-Fung Yip, 2019-11-28 This book offers an interdisciplinary historically grounded study of Asian cinemas complex responses to the Cold War conflict It situates the global ideological rivalry within regional and local political social and cultural processes while offering a transnational and cross regional focus This volume makes a major contribution to constructing a cultural and popular cinema history of the global Cold War Its geographical focus is set on East Asia Southeast Asia and South Asia In adopting such an inclusive approach it draws attention to the different manifestations and meanings of the connections between the Cold War and cinema across Asian borders Many essays in the volume have a transnational and cross regional focus one that sheds light on Cold War influenced networks such as the circulation of socialist films across communist countries and on the efforts of American agencies such as the United States Information Service and the Asia Foundation to establish a transregional infrastructure of free cinema to contain the communist influences in Asia With its interdisciplinary orientation and broad geographical focus the book will appeal to scholars and students from a wide variety of fields including film studies history especially the burgeoning field of

cultural Cold War studies Asian studies and US Asian cultural relations *Merchants of Menace* Richard Nowell, 2014-04-10

Anglophone horror films are typically approached as the inevitable by products of psychological and social demons haunting filmmakers and their homelands in short as if they were our collective nightmares These reflectionist approaches have led horror films routinely and reductively to be framed as mouthpieces for misogynistic sadists lurking in the shadows of the exploitation sector as defiant expressions of resistance enacted by noble progressives or as platforms for the politically reactionary evils of the biggest scariest monster of all Hollywood The industry logic strategies and practices that heavily determine horror film content the nature of horror film production promotion and dissemination as well as the responses to these activities have therefore been either side stepped completely or reduced unhelpfully to the profit making motives underwriting all capitalist endeavours Consequently even though horror has been a key component of media output for almost a century the genre s industrial character remains under explored and poorly understood EDITOR *The Cambridge Companion to Alfred Hitchcock* Jonathan Freedman, 2015-07-08 In this Companion leading film scholars and critics of American culture and imagination trace Hitchcock s interplay with the Hollywood studio system the Cold War and new forms of sexuality gender and desire over his thirty year American career *Hollywood Hype and Audiences* Thomas Austin, 2002-05-03 This book traces the circulation in Britain of three Hollywood films Basic Instinct Bram Stoker s Dracula and Natural Born Killers from marketing and critical reception to consumption in cinemas and on video It draws on economic discursive contexts and original audience research to trace how meanings pleasures and uses are derived from popular film A significant intervention into methodological debates in film studies and a timely investigation of film culture it focuses on key questions about genre taste sexual pleasure and screen violence **African Americans and Popular Culture** Todd Boyd, 2008-10-30 The African American influence on popular culture is among the most sweeping and lasting this country has seen Despite a history of institutionalized racism black artists entertainers and entrepreneurs have had enormous impact on American popular culture Pioneers such as Oscar Micheaux Paul Robeson Satchel Paige Josh Gibson Langston Hughes Bill Bojangles Robinson and Bessie Smith paved the way for Jackie Robinson Nina Simone James Baldwin Bill Russell Muhammad Ali Sidney Poitier and Bill Cosby who in turn opened the door for Spike Lee Dave Chappelle Dr Dre Jay Z Tiger Woods and Michael Jordan Today hip hop is the most powerful element of youth culture white teenagers outnumber blacks as purchasers of rap music black themed movies are regularly successful at the box office and black writers have been anthologized and canonized right alongside white ones Though there are still many more miles to travel and much to overcome this three volume set considers the multifaceted influence of African Americans on popular culture and sheds new light on the ways in which African American culture has come to be a fundamental and lasting part of America itself To articulate the momentous impact African American popular culture has had upon the fabric of American society these three volumes provide analyses from academics and experts across the country They provide the most reliable accurate up to date and comprehensive

treatment of key topics works and themes in African American popular culture for a new generation of readers The scope of the project is vast including popular historical movements like the Harlem Renaissance the legacy of African American comedy African Americans and the Olympics African Americans and rock n roll more contemporary articulations such as hip hop culture and black urban cinema and much more One goal of the project is to recuperate histories that have been perhaps forgotten or obscured to mainstream audiences and to demonstrate how African Americans are not only integral to American culture but how they have always been purveyors of popular culture

The book delves into Interpreting Films Studies In The Historical Reception Of American Cinema. Interpreting Films Studies In The Historical Reception Of American Cinema is a crucial topic that needs to be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Interpreting Films Studies In The Historical Reception Of American Cinema, encompassing both the fundamentals and more intricate discussions.

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- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Interpreting Films Studies In The Historical Reception Of American Cinema.

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