

The Fifties Transforming The Screen 1950 1959

History Of The American Cinema

Contemporary American CinemaThe American CinemaThe Hollywood RenaissanceThe New American CinemaMasters of the American CinemaThe American Dream and American Cinema in the Age of TrumpThe American CinemaWe'll Always Have the MoviesBritain and the American CinemaBoom and BustThe Emergence of CinemaAmerican Cinema/American CultureGuide to the Silent Years of American CinemaHistory of the American CinemaAmerican Cinema of the 1950sThe American Cinema of ExcessFilm FirstsHistory of the American CinemaAmerican Cinema's Transitional EraHollywood and After Linda Williams Andrew Sarris Yannis Tzioumakis Jon Lewis Louis D. Giannetti Graham S. Clarke Donald E. Staples Robert L. McLaughlin Tom Ryall Thomas Schatz Charles Musser John Belton Christophe P. Jacobs Murray Pomerance Mike King Ethan Alter Charles Henry Harpole Charlie Keil Jerzy Toeplitz Contemporary American Cinema The American Cinema The Hollywood Renaissance The New American Cinema Masters of the American Cinema The American Dream and American Cinema in the Age of Trump The American Cinema We'll Always Have the Movies Britain and the American Cinema Boom and Bust The Emergence of Cinema American Cinema/American Culture Guide to the Silent Years of American Cinema History of the American Cinema American Cinema of the 1950s The American Cinema of Excess Film Firsts History of the American Cinema American Cinema's Transitional Era Hollywood and After *Linda Williams Andrew Sarris Yannis Tzioumakis Jon Lewis Louis D. Giannetti Graham S. Clarke Donald E. Staples Robert L. McLaughlin Tom Ryall Thomas Schatz Charles Musser John Belton Christophe P. Jacobs Murray Pomerance Mike King Ethan Alter Charles Henry Harpole Charlie Keil Jerzy Toeplitz*

one of the rare collections i would recommend for use in undergraduate teaching the chapters are lucid without being oversimplified and the contributors are adept at analyzing the key industrial technological and ideological features of contemporary u s cinema diane negra university of east anglia uk contemporary american cinema offers a fresh and sometimes revisionist look at developments in the american film industry from the 1960s to the present readers will find it lively and provocative chuck maland university of tennessee usa contemporary american cinema is the book on the subject that undergraduate classes have been waiting for comprehensive detailed and intelligently organized and written in accessible and compelling prose contemporary american cinema will be embraced by instructors and students alike charlie keil director cinema studies

program university of toronto canada contemporary american cinema usefully gathers together a range of materials that provide a valuable resource for students and scholars it is also a pleasure to read hilary radner university of otago new zealand contemporary american cinema deepens our knowledge of american cinema since the 1960s this is an important collection that will be widely used in university classrooms lee grieveson university college london uk contemporary american cinema is a clear sighted and tremendously readable anthology mapping the terrain of post sixties us cinema with breadth and critical verve paul grainge university of nottingham uk this collection of freshly written essays by leading specialists in the field will most likely be one of the most important works of reference for students and film scholars for years to come liv hausken university of oslo norway contemporary american cinema is the first comprehensive introduction to american cinema since 1960 the book is unique in its treatment of both hollywood alternative and non mainstream cinema critical essays from leading film scholars are supplemented by boxed profiles of key directors producers and actors key films and key genres and statistics from the cinema industry illustrated in colour and black and white with film stills posters and production images the book has two tables of contents allowing students to use the book chronologically decade by decade or thematically by subject designed especially for courses in cinema studies and film studies cultural studies and american studies contemporary american cinema features a glossary of key terms fully referenced resources and suggestions for further reading questions for class discussion and a comprehensive filmography individual chapters include the decline of the studio system the rise of american new wave cinema the history of the blockbuster the parallel histories of independent and underground film black cinema from blaxploitation to the 1990s changing audiences the effects of new technology comprehensive overview of us documentary from 1960 to the present contributors include stephen prince steve neale susan jeffords yvonne tasker barbara klinger jim hillier peter kramer mark shiel sheldon hall eithne quinn michele aaron jonathan munby

in december 1967 time magazine put bonnie and clyde on its cover and proudly declared that hollywood cinema was undergoing a renaissance for the next few years a wide range of formally and thematically challenging films were produced at the very centre of the american film industry often but by no means always combining success at the box office with huge critical acclaim both then and later this collection brings together acknowledged experts on american cinema to examine thirteen key films from the years 1966 to 1974 starting with who's afraid of virginia woolf a major studio release which was in effect exempted from hollywood's production code and thus helped to liberate american filmmaking from self censorship long standing taboos to do with sex violence race relations drugs politics religion and much else could now be broken often in conjunction with extensive stylistic experimentation whereas most previous scholarship has examined these developments through the prism of auteurism with its tight focus on

film directors and their oeuvres the contributors to this collection also carefully examine production histories and processes in doing so they pay particular attention to the economic underpinnings and collaborative nature of filmmaking the influence of european art cinema as well as of exploitation experimental and underground films and the connections between cinema and other media notably publishing music and theatre several chapters show how the innovations of the hollywood renaissance relate to further changes in american cinema from the mid 1970s onwards

deliberately eclectic and panoramic the new american cinema brings together thirteen leading film scholars who present a range of theoretical critical and historical perspectives on a rich and pivotal time in american cinema that from the mid 1960s to the present with its range of topics and breadth of critical approaches this anthology illuminates the volatile mix of industrial process and artistic inspiration that comprises american moviemaking 46 photos

the american dream and american cinema in the age of trump uses both film theory and insights from object relations theory in order to examine how recent films address and reflect the state of the american dream this fascinating book looks at how the american dream is one of the organising ideas of american cinema and one of the most influential cultural outputs of the twenty first century at a time of internal crisis in an era characterised by populism climate change and economic uncertainty the book considers nine auteur films in how they illustrate the challenges of contemporary america graham s clarke and ross clarke present a bifocal perspective on some of the most well received american films of recent years and how they relate to the american dream in the context of the trump presidency for each of the nine films discussed two different accounts are presented side by side so that each film is considered from an object relations psychoanalytic point of view internal world as well as a film and cultural theory perspective external world this unique approach is complemented by discussion of political and critical theory providing a thorough and engaging analysis challenging and insightful the american dream and american cinema in the age of trump will be of great interest to scholars of cinema popular culture american studies and psychoanalytic studies

we ll always have the movies explores how movies made in hollywood during world war ii were vehicles for helping americans understand the war far from being simplistic flag waving propaganda designed to evoke emotional reactions these films offered audiences narrative structures that formed a foundation for grasping the nuances of war these films asked audiences to consider the implications of the nazi threat they put a face on both our enemies and allies and they explored changing wartime gender roles we ll always have the movies reveals how film after film repeated the narratives character types and rhetoric that made the war and each american s role in it comprehensible robert l mclaughlin and sally e parry have screened more than 600 movies made between 1937 and 1946 including

many never before discussed in this context and have analyzed the cultural and historical importance of these films in explaining the war to moviegoers pre pearl harbor films such as sergeant york foreign correspondent and the great dictator established the rationale for the war in europe after the united states entered the war films such as air force so proudly we hail and back to bataan conveyed reasons for u s involvement in the pacific the hitler gang sahara and bataan defined our enemies and mrs miniver mission to moscow and dragon seed defined our allies some movies the miracle of morgan s creek hail the conquering hero and lifeboat among them explored homefront anxieties about the war s effects on american society of the many films that sought to explain the politics behind and the social impact of the war and why it concerned americans casablanca is perhaps one of the most widely recognized mclaughlin and parry argue that rick s café américain serves as a united nations sheltering characters who represent countries being oppressed by germany at rick s these characters learn that they share a common love of freedom which is embodied in patriotism from this commonality they overcome their differences and work together to solve a conflict that affects them all as the representative american rick blain humphrey bogart cannot idly stand by in the face of injustice and he ultimately sides with those being oppressed bogart s character is a metaphor for america which could also come out of its isolationism to be a true world leader and unite with its allies to defeat a common enemy collectively hollywood s war era films created a mythic history of the war that even today has more currency than the actual events of world war ii

this book looks at aspects of the relationship between british and american cinema covering the period from the first world war until the 1960s it deals with the ways in which the two industries have sought to intervene in the affairs of the other and examines how british subject matter drawn from history literature drama biography has had a place in the american film since the earliest days the history of the british cinema its institutions and its films has been closely intertwined with the history of the american cinema since films were first made and viewed in the late 19th century in many ways it has been a one sided relationship with hollywood exerting a powerful influence on the british film industry shap

on the history of motion pictures

looks at the early years of the motion picture industry through 1907

this book introduces the reader to basic issues related to the phenomenon of american cinema it looks at american film history from the 1890s through the spring of 2020 but it does not always explore this history in a purely chronological way in fact it is not strictly speaking a history rather it is a cultural history which focuses more on topics and issues than on what happened when it begins with a profile of classical hollywood cinema as a unique economic industrial aesthetic and cultural institution it considers the experience of

moviegoing the nature of hollywood storytelling and the roles played by the studio system the star system and film genres in the creation of a body of work that functions not only as entertainment but as a portrait of the relationship between an american national identity and an industrialized mass culture that has slowly evolved over the past century this book assumes that the reader has little or no formal training in film history theory or aesthetics it presents fairly basic concepts in such a way as to encourage discussion not so much of individual films but of films in general for this reason the book concentrates on large groupings of films on genres topics and periods of film history this textbook differs from the more traditional histories of the cinema for certain specific and important reasons over the past fifty years the field of film study has undergone a tremendous transformation this change has been spearheaded by the work of a new generation of scholars who challenge the traditional way in which film history has been written and taught introduction to film courses that fifty years ago taught film as art drew heavily upon the approaches of new criticism contemporary film courses now teach film not only as art but also as film and they attempt to situate film as an art form within a larger industrial economic social and cultural context they rely heavily on cultural studies new historicism psychoanalysis and other contemporary critical disciplines film history texts have changed over the years as well in the past histories consisted of simple chronological accounts of who did what and what happened when and of the stories of great men sic and their achievements and of straightforward accounts of the influence of technology and economics on the course of a history that unfolds in a linear fashion up to the present more recently film scholars have begun to rewrite these traditional histories creating what thomas elsaesser refers to as the new film history at its best this history is driven by a sophisticated theoretically informed revisionism it simply refuses to accept the easy answers to basic historical questions that had been offered up by past historians with the initial publication of *american cinema* american culture in 1994 the methods and discoveries of the new film history were applied to an introductory level text surveying the history of the american cinema

the latest offering from the reference guides to the world s cinema series this critical survey of key films actors directors and screenwriters during the silent era of the american cinema offers a broad ranging portrait of the motion picture production of silent film detailed but concise alphabetical entries include over 100 film titles and 150 personnel an introductory chapter explores the early growth of the new silent medium while the final chapter of this encyclopedic study examines the sophistication of the silent cinema these two chapters outline film history from its beginnings until the perfection of synchronized sound and reflect upon the themes and techniques established with the silent cinema that continued into the sound era through modern times the annotated entries alphabetically arranged by film title or personnel include brief bibliographies and filmographies an appendix lists secondary but important movies and their creators film and popular culture scholars will appreciate the vast amount of information that has been culled from various

sources and that builds upon the increased studies and research of the past ten years

bringing together original essays by ten respected scholars in the field american cinema of the 1950s explores the impact of the cultural environment of this decade on film and the impact of film on the american cultural milieu contributors examine the signature films of the decade including from here to eternity sunset blvd singin in the rain shane rear window and rebel without a cause as well as lesser known but equally compelling films such as dial 1119 mystery street suddenly summer stock the last hunt and many others

this book draws conclusions about the american mind through analysis of what might be called cinema of excess cinema about americans that includes culturally transgressive material such as violence graphic sexuality apocalyptic themes and paranoia the work begins with an introduction to far left and far right schools of film criticism including marxism cultural conservatism and religious conservatism the author then takes a balanced look at various films interpretations of several traits of the american conscious paranoia dr strangelove aggression rambo natural born killers oedipal freudian themes the hulk star wars sexual obsession american beauty the apocalypse the passion of the christ the left behind trilogy native americans and cultural genocide little big man new age narcissism i heart huckabees nihilism and self destruction fight club taxi driver intellect and cultural autism a beautiful mind and virtual reality fantasy the matrix finally a look at american sanity is provided through films like one flew over the cuckoo s nest the fisher king vanilla sky and 21 grams

alter examines 25 key movies that demonstrated a significant creative technological or business innovation that impacted the american cinema industry at large

this transitional era covered the years 1908 1917 witnessed profound changes in the structure of the motion picture industry in the us involving film genre film form filmmaking practices the emergence of the studio system the pattern which emerged dominated the industry for decades to come

first published in english in 1974 hollywood and after presents contemporary cinema in all its complexity describing and analyzing the various factors which in the sixties and seventies brought so many changes both inside hollywood and throughout the film industry of the usa the film industry has been restructured no longer independent it now forms only a part sometimes only a small and secondary part of large diversified corporations formerly rivals today cinema and television not only coexist but are forced to cooperate closely in a world of technical developments such as videocassettes cable tv and satellite transmissions the main part of this book is dedicated to artistic and creative questions a new generation of film makers is making films for a new generation of film goers who are looking for fresh values on the screen more and more the cinema mirrors

the reality of american life complicated uneasy shaken by violent outbursts charged with a multitude of controversies and conflicts the rose tinted american dream which hollywood peddled is a thing of the past today the us cinema offers a variety of artistic political and social approaches and a wide range of highly individual styles in the world of social media ott platforms and ai this book is an important historical reference for scholars and researchers of film studies film history and media studies

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