Movies As Social Criticism

Ian Charles Jarvie 1978...

"A fine introduction to the study of film criticism and the impact on films and society..."--CHOICE

Movies as Social Criticism

Film Study

Frank Manchel 1996 The four volumes of Film Study include a freak approach to each of the basic categories in the original edition. Volume one examines the film as an art film and volume four contains extensive appendices listing distributor films, reviewers, and producers. As we will see, the index of authors, titles, and film personalities.

American Studies

Jack Smail 1986-88-29 A four-volume bibliography, including an additional supplement, of an annotated listing of American Studies monographs published between 1900 and 1888.

Reframing the Past

E. M. Tressy 2014-01-26 Reframing the Past traces what historians have written about film and television from 1890 until the early 2000s. Tressy argues that historical engagement with film and television should be reconceptualized as Screened History; an interdisciplinary, international field of research to incorporate and replace what has been called "History and Film." It draws from the fields of Film, Television and Cultural Studies to critically analyze key works and connect past scholarship with contemporary research. Reconsidered as Screened History, the works of Pierre Bourdieu, Mary Poovey, John C.ooter, Robert Rosenstone and Teun van de Ven can be evaluated as they moved through the new history of film and television.

World War II, Film, and History

John Whiteclay Chambers II 1996-10-10 The immediacy and perceived truth of the visual image, as well as film and television’s ability to propel viewers back into the past, place the genre of the historical film in a special category. To the extent that the genre has become a virtual historical record, it is worth exploring the role that moving images and the society and culture in which they were produced and received, World War II, Film, and History addresses the power these images--in both the public sphere and the private space of the home--had in shaping people's perceptions of the war. Examining the way in which the public have been affected by the war, and how the public have been affected by the war, and how the war has been reflected in the images that have been made of it, the book illustrates the way in which the war has been created more by a manufactured past than a remembered one, a leading group of historians discusses films dating from the early 1930s through the early 1960s, created by filmmakers from the world over, from the United States and Germany to Japan and the former Soviet Union. For example, Freda Freiberger shows how the international melodramatic Japanese feature film China Nights, in which a mild and rather Japanese naval officer falls in love with a beautiful young Chinese street waif and molds her into a cultural, subservient wife, proved enormously popular with wartime Japanese and helped justify the invasion of China in the minds of many Japanese viewers. Peter Potter assesses the historical accuracy of Errol Flynn's depiction of an unsuccessful siege of that German city by a French Army in 1937, and explores how the film, released by Hitler's regime in January 1945, explicitly called for civilian sacrifice and last-ditch resistance. Stephen Ambrose contrasts what we know about the historical record and the films about it. Allied military findings in Normandy on June 6, 1944, with the 1942 release of The Longest Day, in which the climactic moment in the film never happened at Normandy. Alice Koozi-Stuart examines The Life and Times of Fosse the Robber, a 1982 film documentary about women's workers on the American home front in World War II, emphasizing the degree to which the documentary's engaging main characters and its message of the need for fair and equal treatment for women resonates with many contemporary viewers. And Clement Alexander Price contrasts Min of Bronze, William Miles's fine documentary about black American soldiers who fought in France in World War I, with Liberators, the controversial documentary by Miles and Nina Rosenblum which incorrectly claimed that the African-American soldiers in World War I were "black and white, male and female, to the voice of music and loyalties to their country.

The Jew in American Cinema

Patricia Erens 1984 Examples range from film's early days to the present, from Europe, Israel, and the United States.

The Heritage of the Film Age

John Whiteclay Chambers II 1996-10-10 In a richly illustrated volume, two experts on both film and history detail the origins of feature-length films, the circumstances leading to the production of the first narrative feature film, and the enormous impact that movies had on society and politics. This volume is the first of two in a two-volume series that will cover the entire history of film from 1895 to the present. Features a comprehensive chronology of American and world history, a list of achievements in American cinema, a glossary, and an index.

The Hollywood film: a social critique

Stephen Prince 1992-06-30 Visions of Empire explores film's function as a medium of ideology or patronage. He examines hundreds of films like Godfather, Dr. Strangelove, and The Terminator as a body of work held together by ancient narrative and symbolic traditions of self that survive under devastating conditions. Drawing extensivly on both English-language and Japanese-language sources, Shapiro argues that such films not only grate with our nuclear anxieties, but also offer signs of hope that humanity is capable of repairing a damaged and divided world.

History by Hollywood


Strategy and Governance of Networks

Georges Hendrikz 2007-02-20 This book emphasizes research in economics and management of networks as an interdisciplinary field by offering new theoretical presentations and presenting new empirical results on strategic and governance structures issues in cooperatives, firms, networks, alliances, joint ventures and corporate cultures. The authors apply different theoretical viewpoints on networks, such as transaction cost theory, property rights theory, resource- and knowledge-based theory, evolutionary theory, information richness theory and social exchange theory.

Roads to Dystopia

David C. Hackett 1985 Roads to Dystopia, Sociological Essay on the Post Modern Condition (c) Stanford University Press 1985 The book focuses on the need for new and powerful research tools, such as those which he has forged in his own intellectual workshop over the last two decades.

Roads to Dystopia

Dennis McInerely 2014-04-27 Roosevelt's New Deal introduced sweeping social, political and cultural change across the United States, which the Division of Film History celebrated enthusiastically. As the heyday of the 1930s was replaced by the paranoia and fear of the post-war years, Hollywood became an easy target for the anti-communists. A Divided World examines some of the important projects of the New Deal and the subsequent response of Hollywood to the Cold War, as well as the way in which the Cold War was used to shape the New Deal in the post-war years. The book presents a new interpretation of an influential period in American film history and it is sure to generate debate and further scholarship.

Every Step a Struggle

Frank Thompson 2011-04-27 Every Step a Struggle traces the sacrifices and achievements of seven individuals who made difficult and controversial choices to insure that black Americans shared in the evolution of the nation's cultural heritage. The book offers a unique insight into the effects of the civil rights movement of the sixties on black film history. It pays tribute to the sacrifices and achievements of seven individuals who made difficult and controversial choices to insure that black Americans shared in the evolution of the nation’s cultural heritage. Transcriptions and analyses of never-before-published conversations with foremost scholars Louis Turner, Lisa Kill, David Kohn, Clarence Muse, Wendy Stokes, Charles Gordon, and Frederick Douglas O'Neal reveal many of the reasons and realizations behind a rare screen selection in the first three-quarters of the twentieth century. The primary focus replete with pictures, documentation, and interviews recounts the words of important participants who happened to many film pionners when a new generation of American filmmakers rejected the nation's stereotypical film imagery.
Robert Warshow wrote analyses of the folklore of modern life that were as sensitive and penetrating as the writings of James Agee, George Orwell, and Walter Benjamin. Some of these essays—notably “The Westerner,” “The Gangster as Tragic Hero,” and the pieces on the New Yorker, Mad Magazine, Arthur Miller’s The Crucible, and the Rosenberg letters—are classics, once frequently anthologized but now hard to find. Along with a new preface by Stanley Cavell, The Immediate Experience includes several essays not previously published in the book—on Kafka and Hemingway—as well as Warshow’s side of an exchange with Irving Howe.

The Complete History of American Film Criticism

Jerry Roberts 2010-02-19

The Complete History of American Film Criticism is a chronicle of the lives and work of the most influential film critics of the past 100 years. From the first movie review in the New York Times in 1896 through the Silent Era, the pre- and postwar years, the Film Generation of the 1960s, the Golden Age of the 1970s, and into the 21st century, critics have educated generations of discriminating moviegoers on the differences between good films and bad. They call attention to great directors, cinematographers, production designers, screenwriters, and actors, and shed light on their artistic visions and storytelling sensibilities. People interested in what the great film critics had to say have usually been shortchanged as to their backgrounds, and just why they are qualified to sit in judgment. Using mini-biographies, placed within a chronological framework, The Complete History of American Film Criticism is the biography of a profession whose cultural impact has left an indelible mark on the 20th century’s most significant art form.

Movies and Politics

James E. Combs 2013-12-17

Collecting together some of the best thinking about the relationship between movies and politics, this book, originally published in 1993, encourages an awareness of the political dimension of film, both for film scholars and those entering the film industry. Eight essays are grouped into four parts addressing political ideology and movie narrative, political myth in the movies, political history and movie culture, and political communication and the movies. An introductory essay, as well as preface remarks to each of the four parts, brings additional insight and perspective and puts the essays into context.

Movie Wars

Jonathan Rosenbaum 2002-07-01

Is the cinema, as writers from David Denby to Susan Sontag have claimed, really dead? Contrary to what we have been led to believe, films are better than ever—we just can’t see the good ones. Movie Wars cogently explains how movies are packaged, distributed, and promoted, and how, at every stage of the process, the potential moviegoer is treated with contempt. Using examples ranging from the “New York Times”’s coverage of the Cannes film festival to the anticommercial practices of Orson Welles, Movie Wars details the workings of the powerful forces that are in the process of ruining our precious cinematic culture and heritage, and the counteraffectors that have begun to fight back.