



JANET STAIGER

PERVERSE SPECTATORS

the practices of film reception

Perverse Spectators The Practices Of Film Reception

Graeme Turner, Michael F. Duckham



Perverse Spectators The Practices Of Film Reception:

Perverse Spectators Janet Staiger, 2000-07 The thesis of this collection of a dozen essays written by Staiger communication U of Texas Austin since *Interpreting Films Studies in the Historical Reception of American Cinema* 1992 is that contextual factors more than textual ones account for viewers perverse i e negotiated experience of films The essays are organized by the themes of historical theory and reception studies interpretation and Hollywood film history interpretation and identity theory and interpretation and representation of the real Featured films are *A Clockwork Orange* *The Silence of the Lambs* and *The Return of Martin Guerre* c Book News Inc

The Cult Film Reader Mathijs, Ernest, Mendik, Xavier, 2007-12-01 An invaluable collection for anyone researching or teaching cult cinema The Cult Film Reader is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies Science Fiction Film and Television A really impressive and comprehensive collection of the key writings in the field The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain This collection is as wild and diverse as the films that it covers Fascinating Mark Jancovich Professor of Film and Television Studies University of East Anglia UK It s about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own The effort and knowledge contained in The Cult Film Reader will satisfy even the most ravenous zombie s desire for detail and insight This book will gnaw scratch and infect you just like the cult films themselves Brett Sullivan Director of *Ginger Snaps* *Unleashed* and *The Chair* The Cult Film Reader is a great film text book and a fun read John Landis Director of *The Blues Brothers* *An American Werewolf in London* and *Michael Jackson s Thriller* Excellent overview of the subject and a comprehensive collection of significant scholarship in the field of cult film Very impressive and long overdue Steven Rawle York St John University UK Whether defined by horror kung fu sci fi sexploitation kitsch musical or weird world cinema cult movies and their global followings are emerging as a distinct subject of film and media theory dedicated to dissecting the world s unruliest images This book is the world s first reader on cult film It brings together key works in the field on the structure form status and reception of cult cinema traditions Including work from key established scholars in the field such as Umberto Eco Janet Staiger Jeffrey Sconce Henry Jenkins and Barry Keith Grant as well as new perspectives on the gradually developing canon of cult cinema the book not only presents an overview of ways in which cult cinema can be approached it also re assesses the methods used to study the cult text and its audiences With editors introductions to the volume and to each section the book is divided into four clear thematic areas of study The Conceptions of Cult Cult Case Studies National and International Cults and Cult Consumption to provide an accessible overview of the topic It also contains an extensive bibliography for further related readings Written in a lively and accessible style The Cult Film Reader dissects some of biggest trends icons auteurs and periods of global cult film production Films discussed include *Casablanca* The

Rocky Horror Picture Show Eraserhead The Texas Chainsaw Massacre Showgirls and Ginger Snaps Essays by Jinsoo An Jane Arthurs Bruce Austin Martin Barker Walter Benjamin Harry Benshoff Pierre Bourdieu Noel Carroll Steve Chibnall Umberto Eco Nezih Erdogan Welch Everman John Fiske Barry Keith Grant Joan Hawkins Gary Hentzi Matt Hills Ramaswami Harindranath J Hoberman Leon Hunt I Q Hunter Mark Jancovich Henry Jenkins Anne Jerslev Siegfried Kracauer Gina Marchetti Tom Mes Gary Needham Sheila J Nayar Annalee Newitz Lawrence O Toole Harry Allan Potamkin Jonathan Rosenbaum Andrew Ross David Sanjek Eric Schaefer Steven Jay Schneider Jeffrey Sconce Janet Staiger J P Telotte Parker Tyler Jean Vigo Harmony Wu

Film as Social Practice Graeme Turner, Michael F. Duckham, 2006-07-13 This fourth edition of our bestselling text has been comprehensively updated and revised to include contemporary film analysis and recent films With a focus on contemporary popular cinema and examples from Classical Hollywood Graeme Turner examines the social and cultural aspects of film from audiences and ideologies to exhibit

Fashioning History R. Berkhofer, 2008-12-08 This book offers historians and aspiring historians a learned absorbing and comprehensive overview of current fashions of method interpretation and meaning in the context of postmodernism that has washed over the historical profession in the last two decades

Feel-Bad Film Nikolaj Luebecker, 2015-05-19 An analysis of what contemporary directors seek to attain by putting their spectators in a position of strong discomfort

Film Histories Paul Grainge, 2007-01-11 An introduction to film history this anthology covers the history of film from 1895 It is arranged chronologically and each chapter contains an introduction on the key developments within the period Various types of film history are undertaken to enable students to become familiar with different types of film historical research

Screen Stories Carl Plantinga, 2018-04-06 The way we communicate with each other is vital to preserving the cultural ecology or wellbeing of a place and time Do we listen to each other Do we ask the right questions Do we speak about each other with respect or disdain The stories that we convey on screens or what author Carl Plantinga calls screen stories are one powerful and pervasive means by which we communicate with each other Screen Stories Emotion and the Ethics of Engagement argues that film and media studies needs to move toward an approach to ethics that is more appropriate for mass consumer culture and the lives of its citizens Primarily concerned with the relationship between media and viewers this book considers ethical criticism and the emotional power of screen stories that makes such criticism necessary The content we consume from television shows and movies to advertisements can significantly affect our welfare on a personal and societal level and thus this content is subject to praise and celebration or questioning and even condemnation The types of screen stories that circulate contribute to the cultural ecology of a time and place through shared attention they influence what individuals think and feel Plantinga develops a theory of the power of screen stories to affect both individuals and cultures asserting that we can better respond ethically to such media if we understand the sources of its influence on us

Critical Media Studies Brian L. Ott, Robert L. Mack, 2020-02-11 An engaging and accessible introduction to a broad range of critical approaches to contemporary mass

media theory and research A decade after its first publication Critical Media Studies continues to shape and define the field of media studies offering innovative approaches that enable readers to explore the modern media landscape from a wide variety of perspectives Integrating foundational theory and contemporary research this groundbreaking text offers the most comprehensive set of analytical approaches currently available Twelve critical perspectives pragmatic rhetorical sociological erotic ecological and others enable readers to assess and evaluate the social and cultural consequences of contemporary media in their daily lives The new third edition includes up to date content that reflects the current developments and cutting edge research in the field New or expanded material includes changing perceptions of race and gender the impact of fandom on the media the legacy of the television age the importance of media literacy in the face of fake news and developments in industry regulations and U S copyright law This textbook Presents clear reader friendly chapters organized by critical perspective Features up to date media references that resonate with modern readers Incorporates enhanced and updated pedagogical features throughout the text Offers extensively revised content for greater clarity currency and relevance Includes fully updated illustrations examples statistics and further readings Critical Media Studies 3rd Edition is the ideal resource for undergraduate students in media studies cultural studies popular culture communication rhetoric and sociology graduate students new to critical perspectives on the media and scholars in the field

Digital Peripheries

Petr Szczepek, Pavel Zahrádka, Jakub Macek, Paul Stepan, 2020-05-15 This is an open access book Media industry research and EU policymaking are predominantly tailored to large and in the latter case Western European markets This open access book addresses the specific qualities of smaller media markets highlighting their vulnerability to global digital competition and outlining survival strategies for them New online distribution models and new trends in the consumption of audiovisual content are limited by and pose new challenges for existing audiovisual business models and their legal framework in the EU The European Commission's Digital Single Market DSM strategy which was intended e.g. to remove obstacles to the cross border distribution of audiovisual content has triggered a heated debate on the transformation of the existing ecosystem for European screen industries While most current discussions focus on the United States Western Europe and the multinational giants this book approaches these industry trends and policy questions from the perspective of relatively small and peripheral in terms of their population language cross border cultural flows and financial and/or symbolic capital media markets

Star Attractions

Tamar Jeffers McDonald, Lies Lanckman, 2019-12-15 During Hollywood's classic era from the 1920s to 1950s roughly twenty major fan magazines were offered each month at American newsstands and abroad These publications famously fed fan obsessions with celebrities such as Mae West and Elvis Presley Film studies scholars often regard these magazines with suspicion perhaps due to their reputation for purveying scandal and gossip their frequent mingling of gushing tone and blatant falsehood Looking at these magazines with fresh regarding eyes and treating them as primary sources the contributors of this collection provide unique insights into contemporary assumptions about the

relationship between fan and star performer and viewer In doing so they reveal the magazines to be a huge and largely untapped resource on a wealth of subjects including gender roles appearance and behavior and national identity Contributors Emily Chow Kambitsch Alissa Clarke Jonathan Driskell Lucy Fischer Ann Marie Fleming Oana Maria Mazilu Adrienne L McLean Sarah Polley Genevi ve Sellier Michael Williams

Authorship and Film David A. Gerstner, Janet Staiger, 2013-09-13 Authorship in film has been a persistent theme in the field of cinema studies This volume of new work revitalizes the question of authorship by connecting it to larger issues of identity in film in the marketplace in society in culture Essays range from the auteur theory and Casablanca to Oscar Micheaux from the American avant garde to community video all illuminating how authorship is a complex idea with far reaching implications This ambitious and wide ranging book will be essential reading for anyone concerned with film studies and the concept of the author

Thinking about Movies Peter Lehman, William Luhr, 2018-10-01 A complete introduction to analyzing and enjoying a wide variety of movies for film students and movie lovers alike Thinking About Movies Watching Questioning Enjoying Fourth Edition is a thorough overview of movie analysis designed to enlighten both students and enthusiasts and heighten their enjoyment of films Readers will delve into the process of thinking about movies critically and analytically and find how doing so can greatly enhance the pleasure of watching movies Divided roughly into two parts the book addresses film studies within the context of the dynamics of cinema before moving on to a broader analysis of the relationship of films to the larger social cultural and industrial issues informing them This updated fourth edition includes an entirely new section devoted to a complete analysis of the film adaptation of The Girl with the Dragon Tattoo along with many in depth discussions of important films such as Citizen Kane and Silence of the Lambs The chapter on television integrates a major expansion distinguishing between television in the digital era of the convergence of the entertainment and technology industries in comparison to the era of broadcast analogue television The final chapter places film within the current context of digital culture globalization and the powerful rise of China in film production and exhibition The authors clearly present various methodologies for analyzing movies and illustrate them with detailed examples and images from a wide range of films from cult classics to big budget award winning movies This helps viewers see new things in movies and also better understand and explain why they like some better than others Thinking About Movies Watching Questioning Enjoying Fourth Edition is ideal for film students immersed in the study of this important contemporary medium and art form as well as students and readers who have never taken a class on cinema before

Troubled Everyday Alison Taylor, 2017-04-28 Extreme violence in contemporary European art cinema is generally interpreted for its affective potential but what about the significance of the everyday that so often frames and forms the majority of these films Why do the sudden moments of violence that punctuate films like Catherine Breillat s *Fat Girl* 2001 Gaspar Noe s *Irreversible* 2002 and Markus Schleinzner s *Michael* 2011 seem so reliant on everyday routines and settings for their impact Addressing these questions through a series of case studies and considering notorious

films in their historical and philosophical context *Troubled Everyday* offers the first detailed examination of the relationship between violence and the everyday in European art cinema It calls for a re evaluation of what gives these films such affective force and such a prolonged grip on our imagination *Interactive Cinema* Marina Hassapopoulou,2024-06-25 Connecting interactive cinema to media ethics and global citizenship *Interactive Cinema* explores various cinematic practices that work to transform what is often seen as a primarily receptive activity into a participatory multimedia experience Surveying a multitude of unorthodox approaches throughout the history of motion pictures Marina Hassapopoulou offers insight into a range of largely ephemeral and site specific projects that consciously assimilate viewers into their production Analyzing examples of early cinema Hollywood B movies museum and gallery installations virtual reality experiments and experimental web based works Hassapopoulou travels across numerous platforms highlighting a diverse array of strategies that attempt to unsettle the allegedly passive spectatorship of traditional cinema Through an exploration of these radically inventive approaches to the medium many of which emerged out of sociopolitical crises and periods of historical transition she works to expand notions of interactivity by considering it in both technological and phenomenological terms Deliberately revising and expanding Eurocentric scholarship to propose a much broader transnational scope the book emphasizes the ethical dimensions of interactive media and their links to larger considerations around community building citizenship and democracy By combining cutting edge theory with updated conventional film studies methodologies *Interactive Cinema* presses at the conceptual limits of cinema and offers an essential road map to the rapidly evolving landscape of contemporary media *The Film Cultures Reader* Graeme Turner,2002 This companion reader to *Film as Social Practice* brings together key writings on contemporary cinema exploring film as a social and cultural phenomenon Engaging Dialogue Jennifer O'Meara,2018-01-09 Examines the politics of female ship in relation to contemporary documentary practices Queer Slashers Peter Marra,2025-02-04 From Norman Bates dressed as Mother in *Psycho* to the rouged cheeks of Leatherface in *The Texas Chainsaw Massacre* many slasher icons have borne traces of queer and gender nonconforming behavior since the subgenre s very beginning *Queer Slashers* presents the first book length study of how and why the slasher subgenre of horror films appeals to queer audiences In it Peter Marra constructs a reparative history of the slasher that affirms its queer lineage extending back as early as the 1920s It also articulates the queer aspects of the slasher formula that forge an unlikely kinship between queer audiences and these retrograde depictions of queer killers Marra establishes a queer history and function for the slasher analyzing several key contemporary queer slashers that is slashers that are made by queer filmmakers to better understand how queer artists take up the slasher iconography and put it toward modern queer aims Featuring analysis of films such as John Waters s *Serial Mom* Peaches Christ s *All About Evil* and Alain Guiraudie s *Stranger by the Lake* *Queer Slashers* illuminates the queer meanings of slashers their foundations and their future possibilities *Subjectivity* Dominique Chateau,2025-10-01 Subjectivity is a central concept in film theory philosophy and

cultural studies It was also a key term in the reception of the Nouvelle Vague film movement in France and Italy from the start of 1945 This timely volume explores the ways in which the concept of subjectivity has made its way into film theory history practice and criticism as well as the confrontations of the subject with this rapidly changing medium Contributors to this timely study include Francesco Casetti Gregory Currie Marina Grzinic Maria Klonaris and Katerina Thomadaki Jacinto Lageira Jos Moure Pere Salabert Celine Scemama Karl Sierek Vivian Sobchack and Pierre Taminiaux Their illuminating essays are a testimony to their profound involvement in the subjectivity debate enriching our perception of film history and our understanding of the medium

The Routledge Companion to Cult Cinema Ernest Mathijs, Jamie Sexton, 2019-11-22 The Routledge Companion to Cult Cinema offers an overview of the field of cult cinema films at the margin of popular culture and art that have received exceptional cultural visibility and status mostly because they break rules offend and challenge understandings of achievement some are so bad they're good others so good they remain inaccessible Cult cinema is no longer only comprised of the midnight movie or the extreme genre film Its range has widened and the issues it broaches have become battlegrounds in cultural debates that typify the first quarter of the twenty-first century Sections are introduced with the major theoretical frameworks philosophical inspirations and methodologies for studying cult films with individual chapters excavating the most salient criticism of how the field impacts cultural discourse at large Case studies include the worst films ever exploitation films genre cinema multiple media formats cult cinema is expressed through issues of cultural national and gender representations elements of the production culture of cult cinema and throughout aspects of the aesthetics of cult cinema its genre style look impact and ability to yank viewers out of their comfort zones The Routledge Companion to Cult Cinema goes beyond the traditional scope of Anglophone and North American cinema by including case studies of East and South Asia continental Europe the Middle East and Latin America making it an innovative and important resource for researchers and students alike

Trial Films on Trial Austin Sarat, Jessica Silbey, Martha Merrill Umphrey, 2019-04-02 A collection of wide-ranging critical essays that examine how the judicial system is represented on screen Historically the emergence of the trial film genre coincided with the development of motion pictures In fact one of the very first feature-length films *Falsely Accused* released in 1908 was a courtroom drama Since then this niche genre has produced such critically acclaimed films as *Twelve Angry Men* *To Kill a Mockingbird* and *Anatomy of a Murder* The popularity and success of these films can be attributed to the fundamental similarities of filmic narratives and trial proceedings Both seek to construct a reality through storytelling and representation and in so doing persuade the audience or jury to believe what they see *Trial Films on Trial* Law Justice and Popular Culture is the first book to focus exclusively on the special significance of trial films for both film and legal studies The contributors to this volume offer a contemporary approach to the trial film genre Despite the fact that the medium of film is one of the most pervasive means by which many citizens receive come to know the justice system these trial films are rarely analyzed and critiqued The chapters cover a

variety of topics such as how and why film audiences adopt the role of the jury the narrative and visual conventions employed by directors and the ways mid to late twentieth century trial films offered insights into the events of that period

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