



Contemporary  
Hollywood  
Cinema

EDITED BY STEVE NEALE AND MURRAY SMITH

# Contemporary Hollywood Cinema

**Nick Smedley**



## **Contemporary Hollywood Cinema:**

**Contemporary Hollywood Cinema** STEVE NEALE, Murray Smith, 2013-04-15 A comprehensive overview of the film industry in Hollywood today Contemporary Hollywood Cinema brings together leading international cinema scholars to explore the technology institutions film makers and movies of contemporary American film making **The Persistence of Whiteness** Daniel Bernardi, 2007-09-12 The Persistence of Whiteness investigates the representation and narration of race in contemporary Hollywood cinema Ideologies of class ethnicity gender nation and sexuality are central concerns as are the growth of the business of filmmaking Focusing on representations of Black Asian Jewish Latina o and Native Americans identities this collection also shows how whiteness is a fact everywhere in contemporary Hollywood cinema crossing audiences authors genres studios and styles Bringing together essays from respected film scholars the collection covers a wide range of important films including Guess Who s Coming to Dinner The Color Purple Star Wars and The Lord of the Rings Essays also consider genres from the western to blaxploitation and new black cinema provocative filmmakers such as Melvin Van Peebles and Steven Spielberg and stars including Whoopi Goldberg and Jennifer Lopez Daniel Bernardi provides an in depth introduction comprehensive bibliography and a helpful glossary of terms thus providing students with an accessible and topical collection on race and ethnicity in contemporary cinema **Home Movies** Claire Jenkins, 2019 The American family has long been at the centre of the typical Hollywood narrative But the depiction of the nuclear family within contemporary mainstream US cinema has not yet been closely studied Home Movies addresses this oversight by assessing recent cinematic representations of the family in terms of cultural politics and representations of gender sexuality race and class Focusing on a diverse range of popular films from Meet the Parents to The Incredibles Claire Jenkins analyses the father daughter relationship within sequels and series Meryl Streep s embodiment of the mother the superhero family and extraordinary manifestations of the ordinary family disaster films which depict the president as father mom coms and Hollywood s representations of the non traditional family She combines film studies gender studies and family history to demonstrate the complexities of Hollywood s family values *The American Dream and Contemporary Hollywood Cinema* J. Emmett Winn, 2007-09-26 While the myth of a classless America endures in the American Dream the very stratification that it denies unfairly affects the majority of Americans Studies show that it s difficult for working class people to achieve upward mobility in the US This book shows that the American Dream s glorification in Hollywood cinema should not be ignored Contemporary American Cinema Linda Williams, Michael Hammond, 2006-05-16 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

**The cultural politics of contemporary Hollywood film** Chris Beasley, Heather Brook, 2019-01-21 Adopting and developing a cultural politics approach this comprehensive study explores how Hollywood movies generate and reflect political myths about social and personal life that profoundly influence how we understand power relations Instead of looking at genre it employs three broad categories of film Security films present ideas concerning public order and disorder citizen state relations and the politics of fear Relationalities films highlight personal and intimate politics bringing norms about identities gender and sexuality into focus In socially critical films particular issues and ideas are endowed with more overtly political significance The book considers these categories as global political technologies implicated in hegemonic and soft power relations whose reach is both deep

and broad **Postfeminism and Contemporary Hollywood Cinema** J. Gwynne, N. Muller, 2013-06-28 By analyzing the negotiation of femininities and masculinities within contemporary Hollywood cinema **Postfeminism and Contemporary Hollywood Cinema** presents diverse interrogations of popular cinema and illustrates the need for a renewed scholarly focus on contemporary film production

**New Hollywood Cinema** Geoff King, 2002-03-29 New Hollywood extends from the radical gestures of the Hollywood Renaissance of the late 1960s and early 1970s to the current dominance of the corporate blockbuster Geoff King covers new Hollywood dynamically and accessibly in this thoroughly modern introductory text He discusses diverse films as well as the film makers and film companies focusing on the interactions between the film texts their social contexts and the industry producing them Using examples across Hollywood and its genres King reveals how the positions of studios within media conglomerates together with the impact of television advertising and franchising on the New Hollywood shape the form and content of the films

**The Dolby Era** Gianluca Sergi, 2004 Since the 1970s Hollywood cinema has been the site of remarkable developments in film sound New revolutionary sound technologies have been developed a new generation of filmmakers have learned to use them as powerful storytelling tools and audiences have enjoyed a different way of experiencing films both theatrically and at home For the first time through historical analysis and interviews with key players such as Ray Dolby founder and creator of Dolby Laboratories Ioan Allen the initiator of the Dolby Stereo program sound designer Gary Rydstrom Titanic Terminator 2 Toy Story Saving Private Ryan Finding Nemo and supervising sound editor Bruce Stambler The Fugitive Batman Forever Clear and Present Danger The Fast and the Furious XXX this book aims at providing a substantial account of sound in contemporary Hollywood cinema since the early 1970s

**The American Dream and Contemporary Hollywood Cinema** John Emmett Winn, 2007 While the myth of a classless America endures in the American Dream the very stratification that it denies unfairly affects the majority of Americans Study after study shows that it s increasingly difficult for working class people to achieve upward mobility in the US so how does the American Dream continue to thrive J Emmett Winn shows us that the American Dream s continued glorification in contemporary Hollywood cinema should not be ignored The book explicates three major themes surrounding the American Dream in contemporary Hollywood cinema and relates those findings to the United States social and cultural changes in the last 25 years Through his thoughtful analysis of films as diverse as Working Girl Titanic Pretty Woman Flashdance The Firm Good Will Hunting Saturday Night Fever Wall Street and many others Winn shows that contemporary Hollywood is very much in the business of keeping the Dream alive Bloomsbury Publishing

**Genre and Contemporary Hollywood** Steve Neale, 2019-07-25 This wide ranging text is one of the first to look in detail at some of the principal genres cycles and trends in Hollywood s output during the last two decades It includes analysis of such films as Sense and Sensibility Grifters The Mask When Harry Met Sally Pocahontas Titanic Basic Instinct Coppola s Dracula and Malcolm X *Camera Politica* Michael Ryan, Douglas Kellner, 1988 a modern mythography a study of contemporary Hollywood films based on the tools offered by

feminism psychoanalysis Marxist cultural theory and deconstruction Village Voice Solidly thought out observation of the films of the 70 s and 80 s that comment on the system Audience intelligent open advocacy Its responsible arrangement of carefully described cultural materials will challenge students and instructors alike Teaching Philosophy Camera Politica is a comprehensive study of Hollywood film during a period of tremendous change in American history a period that witnessed the end of the American empire crises in the economy a failure of political leadership loss at war and the rise of the Right

**Contemporary US Cinema** Michael Allen,2014-09-25 Contemporary U S Cinema is a forceful exploration of the tumultuous changes that have dominated the shifting landscape of American film making over the past three decades From the explosive release of Easy Rider to the excesses of Heaven s Gate and the comic book figures of Spider Man its aim is to examine the economic social and cultural contexts of mainstream and independent American films The book divides into nine provocative chapters with material on the most significant individual film makers such as Scorsese Coppola and Lucas as well as independent film makers like Jarmusch and Anders the careers of leading actors of the last thirty years such as Jack Nicholson Robert Redford and Julia Roberts whilst exploring the powerful position of the film star in the modern American film making process the economics of Contemporary U S Cinema with particular reference to the tortuous journey from production distribution and exhibition of Waterworld and Titanic the artistic influence of foreign film makers such as Fran ois Truffaut and Jean Luc Godard and explores Hollywood s increasing dominance and reliance on the global market genres sequels and the recent developments in computer based technologies using examples from The Godfather I III The Matrix the Star Wars saga and remakes from Shaft to Ocean s Eleven The book is illustrated with stills throughout and includes a bibliography and annotated further reading list

**Film Theory and Contemporary Hollywood Movies** Warren Buckland,2009-06-03 Film theory no longer gets top billing or plays a starring role in film studies today as critics proclaim that theory is dead and we are living in a post theory moment While theory may be out of the limelight it remains an essential key to understanding the full complexity of cinema one that should not be so easily discounted or discarded In this volume contributors explore recent popular movies through the lens of film theory beginning with industrial economic analysis before moving into a predominately aesthetic and interpretive framework The Hollywood films discussed cover a wide range from 300 to Fifty First Dates from Brokeback Mountain to Lord of the Rings from Spider Man 3 to Fahrenheit 9 11 from Saw to Raiders of the Lost Ark and much more Individual essays consider such topics as the rules that govern new blockbuster franchises the posthumanist realism of digital cinema video game adaptations increasingly restricted stylistic norms the spatial stories of social networks like YouTube the mainstreaming of queer culture and the cognitive paradox behind enjoyable viewing of traumatic events onscreen With its cast of international film scholars Film Theory and Contemporary Hollywood Movies demonstrates the remarkable contributions theory can offer to film studies and moviegoers alike

*American History and Contemporary Hollywood Film* Trevor McCrisken,Andrew Pepper,2005 Hollywood has a growing

fascination with America's past This book offers an analysis of how and why contemporary Hollywood films have sought to mediate American history It considers whether or how far contemporary films have begun to unravel the unifying myths of earlier films and periods

**Fat on Film** Barbara Plotz, 2020-02-20 Over the last two decades fatness has become the focus of ubiquitous negative rhetoric in the USA and beyond presented under the cover of the medicalized war against the obesity epidemic In *Fat on Film* Barbara Plotz provides a critical analysis of the cinematic representation of fatness during this timeframe specifically in contemporary Hollywood cinema with an emphasis on the intersection of gender race and fatness The analysis is based on around 50 films released since 2000 and includes examples such as *Transformers* 2007 *Precious* 2009 *Kung Fu Panda* 2008 *Paul Blart* 2009 and *Pitch Perfect* 2012 Plotz maps the common cinematic tropes of fatness and also shows how commonplace notions of fatness that are part of the current obesity epidemic discourse are reflected in these tropes In this original study Plotz brings critical attention to the politics of fat representation a topic that has so far received little attention within film and cinema studies

**Directed by Steven Spielberg** Warren Buckland, 2006-05-02 Although the blockbuster is the most popular and commercially successful type of filmmaking it has yet to be studied seriously from a formalist standpoint This is in opposition to classical Hollywood cinema and International Art cinema whose form has been analyzed and deconstructed in great detail Directed By Steven Spielberg fills this gap by examining the distinctive form of the blockbuster The book focuses on Spielberg's blockbusters because he is the most consistent and successful director of this type of film he defines the standard by which other Hollywood blockbusters are judged and compared But how did Spielberg attain this position Film critics and scholars generally agree that Spielberg's blockbusters have a unique look and use visual storytelling techniques to their utmost effectiveness In this book Warren Buckland examines Spielberg's distinct manipulation of film form and his singular use of stylistic and narrative techniques The book demonstrates the aesthetic options available to Spielberg and particularly the choices he makes in structuring his blockbusters Buckland emphasizes the director's activity in making a film particularly such a powerful director as Spielberg including visualizing the scene on paper via storyboards staging and blocking the scene selecting camera placement and movement determining the progression or flow of the film from shot to shot and deciding how to narrate the story to the spectator Directed By Steven Spielberg combines film studies scholarship with the approach taken by many filmmaking manuals The unique value of the book lies in its grounding of formal film analysis in filmmaking

**Negotiating Class Through Contemporary Hollywood Cinema** John Emmett Winn, 1999

**The Roots of Modern Hollywood** Nick Smedley, 2014 In this insightful study of Hollywood cinema since 1969 film historian Nick Smedley traces the cultural and intellectual heritage of American films showing how the more thoughtful recent cinema owes a profound debt to Hollywood's traditions of liberalism first articulated in the New Deal era Although American cinema is not usually thought of as politically or socially engaged Smedley demonstrates how Hollywood can be seen as one of the most value laden of all national cinemas Drawing on a long historical view of the

persistent trends and themes in Hollywood cinema Smedley illustrates how films from recent decades have continued to explore the balance between unbridled individualistic capitalism and a more socially engaged liberalism He also brings out the persistence of pacifism in Hollywood s consideration of American foreign policy in Vietnam and the Middle East His third theme concerns the treatment of women in Hollywood films and the belated acceptance by the film community of a wider role for the American post feminist woman Featuring important new interviews with four of Hollywood s most influential directors Michael Mann Peter Weir Tony Gilroy and Paul Haggis *The Roots of Modern Hollywood* is an incisive account of where Hollywood is today and the path it has taken to get there

**The "Disguised" Political Film in Contemporary Hollywood** Betty Kaklamanidou, 2018-04-19 With strict guidelines on methodology and time frame films produced after September 2001 and a socio semiotic theoretical framework Betty Kaklamanidou unpacks the problematic terms and ideas that go along with defining a new genre Kaklamanidou considers a different sub genre per chapter placing each group of films in their socio historical context to reach conclusions about the production of political films in millennial Hollywood In shifting the terms of the debate *The Disguised Political Film in Contemporary Hollywood* offers a fresh new approach to the subject of the political film The political film is not a clearly delineated object but rather an elusive one and resistant to clear boundaries So what is a political film Can *The Hunger Games* 2012 belong to the same category as *Lincoln* 2012 *Is Jarhead* 2005 a political movie simply because it is set during the Gulf War but with no reference to the motives of the conflict and or American and Arab relations and thus in the same group of war films such as *The Three Kings* 1999 another narrative that focuses on the same military conflict but includes direct commentary to governmental and military strategies Are historical films by definition political since the majority deals with significant events and or people in a specific socio cultural landscape

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## **Table of Contents Contemporary Hollywood Cinema**

1. Understanding the eBook Contemporary Hollywood Cinema
  - The Rise of Digital Reading Contemporary Hollywood Cinema
  - Advantages of eBooks Over Traditional Books
2. Identifying Contemporary Hollywood Cinema
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Contemporary Hollywood Cinema
  - User-Friendly Interface
4. Exploring eBook Recommendations from Contemporary Hollywood Cinema

- Personalized Recommendations
- Contemporary Hollywood Cinema User Reviews and Ratings
- Contemporary Hollywood Cinema and Bestseller Lists
- 5. Accessing Contemporary Hollywood Cinema Free and Paid eBooks
  - Contemporary Hollywood Cinema Public Domain eBooks
  - Contemporary Hollywood Cinema eBook Subscription Services
  - Contemporary Hollywood Cinema Budget-Friendly Options
- 6. Navigating Contemporary Hollywood Cinema eBook Formats
  - ePub, PDF, MOBI, and More
  - Contemporary Hollywood Cinema Compatibility with Devices
  - Contemporary Hollywood Cinema Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Contemporary Hollywood Cinema
  - Highlighting and Note-Taking Contemporary Hollywood Cinema
  - Interactive Elements Contemporary Hollywood Cinema
- 8. Staying Engaged with Contemporary Hollywood Cinema
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Contemporary Hollywood Cinema
- 9. Balancing eBooks and Physical Books Contemporary Hollywood Cinema
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Contemporary Hollywood Cinema
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Contemporary Hollywood Cinema
  - Setting Reading Goals Contemporary Hollywood Cinema
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Contemporary Hollywood Cinema

- Fact-Checking eBook Content of Contemporary Hollywood Cinema
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
- Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
- Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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